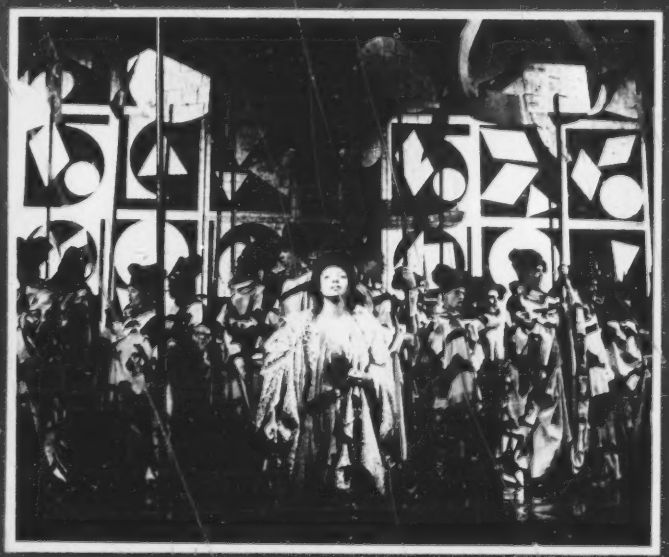
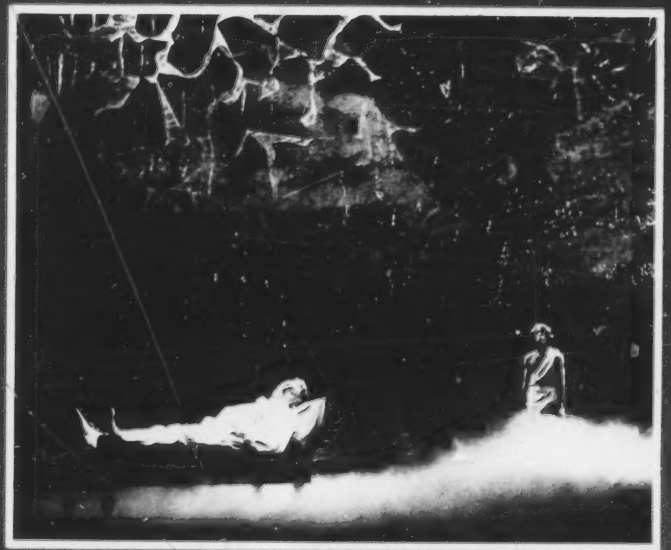
PROFILE: 1984

OPERA AMERICA AND THE PROFESSIONAL OPERA COMPANIES

A8658-1 F 7/85





BOARD OF DIRECTORS

PRESIDENT
Robert Herman, General Manager
Greater Miami Opera Association

VICE PRESIDENT
Michael Bronson, Media Department Director
Metropolitan Opera

TREASURER
Plato Karayanis, General Director
Dallas Opera

David DiChiera, General Director
Michigan Opera Theatre

Robert B. Driver, General/Artistic Director
Syracuse Opera, Indianapolis Opera

John Gage, General Manager
Florentine Opera of Milwaukee

Paulette Haupt-Nolen, General Director
Lake George Opera Festival

Jay C. Holbrook, General Manager
Baltimore Opera Company

VICE PRESIDENT
David Gockley, General Director
Houston Grand Opera

VICE PRESIDENT
Ardis Krainik, General Manager
Lyric Opera of Chicago

SECRETARY
Martin Feinstein, General Director
The Washington Opera

Lotfi Mansouri, General Director
Canadian Opera Company

Terence A. McEwen, General Director
San Francisco Opera

Edward Purrington, General Director
Tulsa Opera

Beverly Sills, General Director
New York City Opera

OPERA AMERICA COMPANIES

Anchorage Civic Opera
Annapolis Opera
Arizona Opera
Arkansas Opera Theatre
Artpark
Augusta Opera
Baltimore Opera Company
Boston Lyric Opera Company
Calgary Opera
California Coast Opera
Canadian Opera Company
Central City Opera
Chamber Opera Theatre of New York
Charlotte Opera
Chattanooga Opera
Chautauqua Opera
Chicago Opera Theater
Cincinnati Opera
Cleveland Opera
Colorado Opera Festival
Connecticut Opera
Dallas Opera
Des Moines Metro Opera
Eugene Opera!
Festival Ottawa Opera
Florentine Opera of Milwaukee
Florida Opera West
Fort Worth Opera
Four Corners Opera
Glimmerglass Opera Theater
Greater Miami Opera
Hawaii Opera Theatre
Houston Grand Opera
Indianapolis Opera
Kentucky Opera
Lake George Opera Festival
Los Angeles Opera Theater
Lyric Opera of Chicago
Lyric Opera of Kansas City
Manitoba Opera
Marin Opera Company
Metropolitan Opera
Michigan Opera Theatre
The Minnesota Opera
The Mississippi Opera
Mobile Opera
Nevada Opera
New Jersey State Opera
New Orleans Opera
New York City Opera
Opera de Camara
Opera/Columbus
Opera Company of Boston
Opera Company of Philadelphia
Opera Ebony
Opera Memphis
Opera Metropolitana, A.C.
L'Opéra de Montréal
Opera/Omaha
Opera Illinois
Opera Theatre of Rochester
Opera Theatre of Saint Louis
Orlando Opera Company
Palm Beach Opera
The Pennsylvania Opera Theater
Piedmont Opera Theatre
Pittsburgh Opera
Portland Opera
Sacramento Opera
San Diego Opera
San Francisco Opera
Santa Fe Opera
Sarasota Opera
Seattle Opera
Shreveport Opera
Spoleto Festival U.S.A.
Springfield Regional Opera
Stamford State Opera
Syracuse Opera
Texas Opera Theater
Toledo Opera
Tri-Cities Opera
Tulsa Opera
Utah Opera
Vancouver Opera
Virginia Opera
The Washington Opera
Whitewater Opera Company
The Wolf Trap Company

OPERA AMERICA STAFF

Martin I. Kagan, Executive Director
Ellen Blassingham, Public Information Director
Marthalie P. Furber, Education Director
Wendy Grishman, Secretary/Receptionist
Celinda Hadden, Executive Assistant
Patricia J. Humphrey, Education Assistant
Ben Krywosz, Project Director, OPERA FOR THE 80'S AND BEYOND
Martha M. Menard, Administrator
Catherine Wolff, Program Assistant

TABLE OF CONTENTS

Preface 2
A Message from the President 3
Officers 4
Board of Directors 5
A Brief History 6
The Organization 8
Staff 12
Programs 13
Publications 20
1982-83: THE YEAR IN REVIEW 23
Performance Schedules 36
Company Descriptions 49

Profile: 1984 is a publication of OPERA America, 633 E Street NW, Washington, D.C. 20004. Telephone: (202) 347-9262. Additional copies may be ordered at a cost of $8.00 each, plus $1.00 for postage and handling, to non-members of OPERA America, and $5.00 each to the membership of OPERA America.

Cover Photo:

Top, San Francisco Opera's 1983 American Premiere production of Sir Michael Tippett's THE MIDSUMMER MARRIAGE, with Sheila Nadler as Sosostris. Photo by David Powers.

Lower left, Alteouise DeVaughn as Orfeo in Opera Theatre of Saint Louis' 1984 production of ORFEO AND EURIDICE, designed by Louise Nevelson. Photo by Ken Howard.

Lower right, Kenneth Riegel as Gustav von Aschenbach and Jeffrey Edwards as Tadzio in the Canadian Opera Company's production of Benjamin Britten's DEATH IN VENICE at the Toronto International Festival. Photo by Robert C. Ragsdale.

PREFACE

OPERA America is the non-profit service organization for professional opera companies in North, Central and South America. Its goals and objectives are to further the art of opera and to aid each company in becoming the finest opera producer possible. Sharing ideas, problems, and solutions makes each company stronger and more effective. Individually we are impresarios, conductors, singers, designers, musicians, directors, technicians, trustees and administrators. Collectively, we represent the unified voice of professional opera.

This publication is designed to provide you with an understanding of significant facts and figures about the world of opera today, including attendance figures, repertoire data, and an analysis of growth patterns, economic trends and funding sources for opera during the 1982-83 Fiscal Year. Descriptions of each company in our membership are located in the last half of the book. They include repertoire listings for the 1984-85 season, company addresses and telephone numbers, instructions for auditions, ticket prices, and many other items of use to administrators, artists, boards of trustees, press and funding agencies alike. The book also provides an overview of the activities, programs, and purposes of OPERA America and its services to its Member and Correspondent Companies.

If drama can be said to explore the ultimate problems of human existence, if music is the expression of man's deepest self, and if dance is a celebration of form, movement and the human body, then opera may be said to embody all of these qualities, for opera is the melding of all these forms into one magnificant whole. A superlative production of a great operatic work can be the most powerful and exalting experience in the performing arts world. An opera production requires the harmonious interweaving of many diverse artistic imaginations and expertises. The fusion of these energies into an artistically satisfying, exciting and entertaining performance is the challenge facing each opera company.

The quality of opera productions is the essential factor in opera's future—artistic quality in singers, musicians, dancers, conductors, directors, and designers. The survival of opera as a vital and meaningful art form is also highly dependent on developing and maintaining a climate where composers, librettists, directors and designers may produce new works of quality that will gain a wide public appreciation. Today, more than ever before, quality is dependent on a healthy balance of financial support from all available sources: federal, state, provincial, municipal, corporate and private.

OPERA America is committed to ensuring the future artistic integrity and accomplishment of its companies through expanding public awareness, audience development, education, assisting in the creation of new works, special programs for developing both managerial and artistic skills, and the constant exchange of ideas among the growing network of companies throughout the Western Hemisphere. To provide an environment that will foster continued performance excellence and ever expanding audiences is the mission of OPERA America.

A MESSAGE FROM THE PRESIDENT

Robert Herman
President;
General Manager
Greater Miami Opera Association

Before the birth of OPERA America in 1970, opera in North America was very different from what it is today. Staffs were small, costs were manageable, emphasis was almost exclusively on the artistic. Today, administrative personnel abound, costs of everything from artists' fees to set construction and telephone have soared, and opera has had to become big business with the general manager spending more time balancing the bottom line than balancing the multitude of artistic considerations of which a performance is made.

This change did not come about through choice. Inflation in every aspect of our lives has had to be faced, and opera has faced it well. Unlike some other arts disciplines, opera has for the most part planned the expansion of its activities responsibly and within its capabilities of raising funds to avoid deficits, perhaps giving the false impression that greater need does not exist. Opera managers have become respected not only for their ability to produce good opera, but also as businessmen, as marketers, as fund raisers and as educators.

This does not mean, however, that the quality of American opera production has deteriorated. On the contrary, more high quality opera is being produced professionally today than ever before. Nevertheless, compromises have had to be made. Shared productions save money, but they also weaken a company's ability to make an artistic statement. The luxury of producing new or seldom performed works is too risky at the box office for many companies to undertake. The dependence on the few real superstars to assure sold out houses has resulted in such competition that they must be booked years in advance.

How can we restore greater artistic freedom to opera managers? We must help free them from constant worries about raising money. Federal subsidy of opera companies in the United States through the National Endowment for the Arts averages only 2.3% of those companies' total budgets. We do not seek the kind of subsidy that exists in Europe, which often approaches 90% of an opera company's budget, but a more realistic partnership of perhaps 25% each from public, corporate/foundation and individual private funding. This would mean companies could again "take a chance" with new and imaginative works and ideas without the necessity of producing 50% of their budgets at the box office. Prices could be held down and a new work that wasn't an immediate hit might be repeated often enough that it would gain a foothold and finally enter the regular repertoire.

While opera companies today draw audiences from every walk of life, we must continue to reach out to develop new audiences through a coordinated national campaign and through professional marketing approaches at the local level. Opera has long been popular with the man on the street in Italy, why can it not be so here as well? Our educational and public information programs are exposing thousands of new individuals of all ages to opera each year, but the tempo needs to be increased now.

Fortunately, OPERA America enjoys the support of several enlightened foundations that have perceived the needs of opera and are helping companies meet those needs. Most notably, The Rockefeller Foundation is supporting OPERA America's new program OPERA FOR THE 80'S AND BEYOND with a major grant in hopes that some significant new works will be generated that might otherwise never see the light of day.

The opera field in America is resounding with excitement and anticipation for the future. The possibilities are unbounded but we must escape from the burden of continuously having to beg for funds before our dreams can be realized.

OFFICERS

VICE PRESIDENT
Michael Bronson*
Media Department Director
Metropolitan Opera

SECRETARY
Martin Feinstein*
General Director
The Washington Opera

VICE PRESIDENT
David Gockley*
General Director
Houston Grand Opera

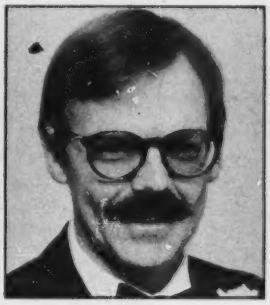
TREASURER
Plato Karayanis
General Director
Dallas Opera

VICE PRESIDENT
Ardis Krainik*
General Manager
Lyric Opera of Chicago

*Members of the Executive Committee

BOARD OF DIRECTORS

David DiChiera*
General Director
Michigan Opera Theatre



Robert B. Driver
General/Artistic Director
Syracuse Opera,
Indianapolis Opera

John Gage
General Manager
Florentine Opera
of Milwaukee

Paulette Haupt-Nolen*
General Director
Lake George Opera Festival

Jay C. Holbrook
General Manager
Baltimore Opera Company

Lotfi Mansouri
General Director
Canadian Opera Company

Terence A. McEwen
General Director
San Francisco Opera

Edward Purrington
General Director
Tulsa Opera

Beverly Sills
General Director
New York City Opera

A BRIEF HISTORY

During the 1960s, opera in America experienced extraordinary growth. Nonprofit professional opera companies began to emerge in cities throughout the United States and Canada. Astute opera managers, sensing the need to share their thoughts about common problems in order to find solutions, wanted a mechanism to ensure that this kind of dialogue could take place.

Glynn Ross, at that time General Director of Seattle Opera, the initiator of the idea, and other managers, who were a part of this early move to organize, knew that participation in a cooperative association devoted to the interests of professional opera was vital to their individual goals. Because they also knew that affiliation with established, highly regarded major opera companies was essential they approached Kurt Herbert Adler, then General Director of the San Francisco Opera, who was one of the first to be convinced of the importance of such an organization. His advocacy was soon joined with that of Carol Fox, of the Lyric Opera of Chicago, and Rudolph Bing, of the Metropolitan Opera.

The members of OPERA America are deeply indebted to the inspired and dedicated leadership of its first president, the late Robert Collinge of the Baltimore Opera, who served in that capacity for six years, establishing a firm foundation for the organization's future progress. Mr. Collinge was succeeded in the presidency by John Crosby, General Director of Santa Fe Opera, who served four years, from December 1975 through 1979, and led the organization through a period of important expansion in terms of both programs and membership. Dr. David DiChiera, General Director of Michigan Opera Theatre, completed his four-year term as the president of OPERA America in December of 1983. During Dr. DiChiera's presidency, the organization successfully developed public information and education programs, took new initiatives towards the development of new American works, and helped to bring opera companies safely through several years of struggle for economic survival in a time of inflation and government cutbacks at all levels.

Concomitant with the rapid growth of professional opera in the United States, the National Endowment for the Arts introduced an Opera component to its Music Program in 1972 as a funding category and affirmed the need for an organization which could provide its staff with information on the professional opera field. As the most important source for federal arts support, the Arts Endowment further underscored its commitment to opera in 1978 with the formation of a separate Opera-Musical Theater Program.

Thus, OPERA America was begun in 1970 by 17 charter member opera companies and fourteen years later counts eighty-nine companies in its membership, including eighty-one in the United States, six in Canada, one in Puerto Rico and one in Venezuela. The organization has become a vital center for this international network of producing companies.

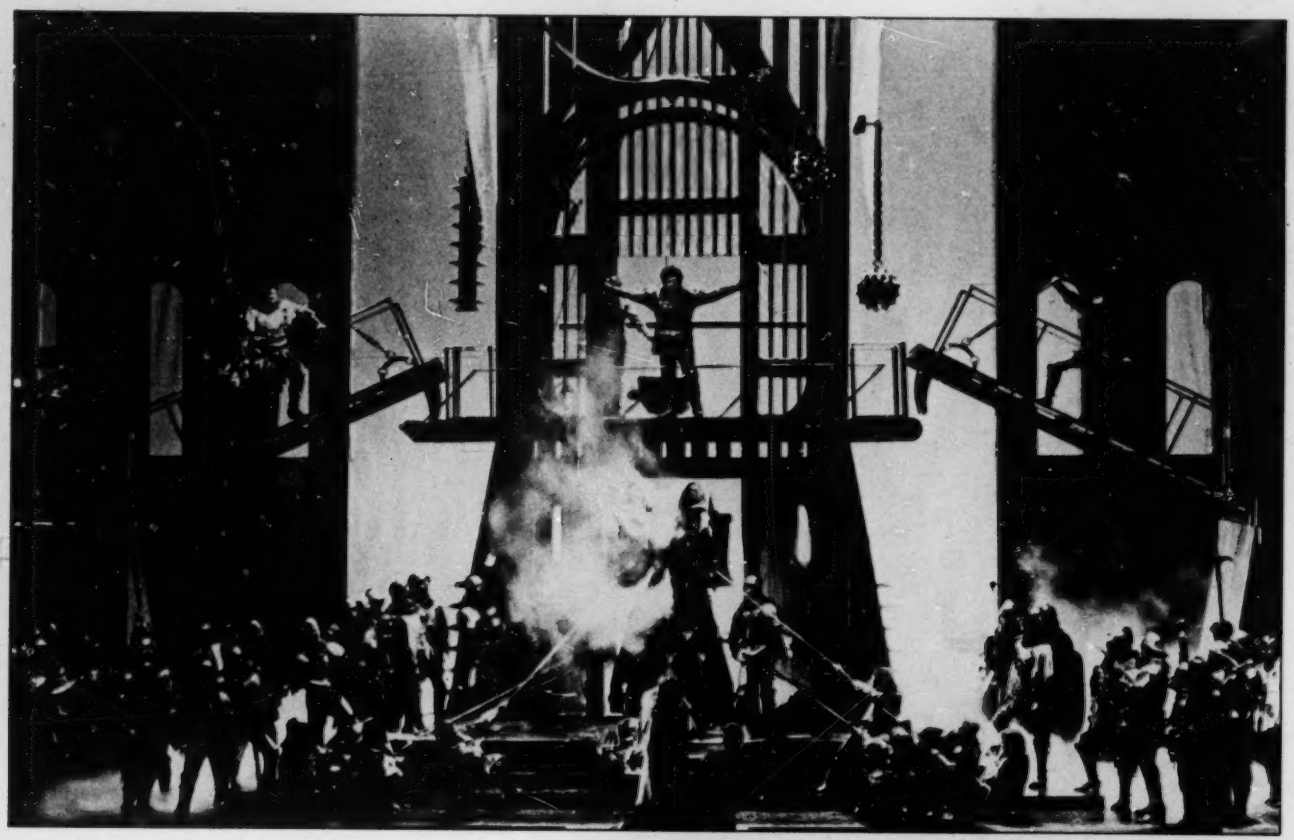


Photo above:

The Metropolitan Opera's new production of Zandonai's FRANCESCA DA RIMINI, presented in 1984 during the company's 100th Anniversary season, with Renata Scotto as Francesca and Placido Domingo as Paolo.

Photo at right:

James Morris as Wotan and Pauline Tinsley as Brünnhilde in Baltimore Opera's DIE WALKÜRE, presented in 1984. Photo by Theodore L. Manekin.

THE ORGANIZATION

THE GOALS

OPERA America's goals as stated in its By-Laws are:

1. to promote the growth and expansion of the operatic form.
2. to assist in development of resident professional opera companies through cooperative artistic management services to the membership.
3. to encourage and assist in the improvement of the quality of operatic presentations.
4. to encourage greater appreciation and enjoyment of opera by all segments of American society.
5. to foster and improve the education, training and development of operatic composer, singer and allied talents.

MEMBER AND CORRESPONDENT COMPANIES

OPERA America's membership is composed of professional opera producing companies. The representative of these companies to OPERA America is the General Director, General Manager or Artistic Director. There are two categories for membership in OPERA America—Member Company and Correspondent Company. Each application is evaluated by the Executive Committee and presented to the Board of Directors for final approval. Correspondent Companies enjoy the same benefits as Member Companies with the exception of holding office, serving on committees and voting.

To qualify as a Member Company the applicant must:

- be a nonprofit corporation in North, Central or South America,
- have produced and performed, before a paying audience, at least two performances of each of three staged productions of operas during each of the immediately preceding three calendar years,
- employ at least one full-time professional manager on its staff, and in addition, one artistic director on a full-time or seasonal basis,
- utilize an orchestra on a seasonal or annual, instead of on a pickup basis,
- utilize a chorus on a seasonal or annual, instead of on a pickup basis,
- utilize paid, professional artists for at least some part of its productions,
- be recommended for membership by two members of OPERA America,
- have a budget of not less than $350,000.

To qualify as a Correspondent Company, the applicant must:

- be a nonprofit corporation in North, Central or South America,
- have produced and performed before a paying audience more than one performance of at least one staged production of opera during each of the immediately preceding two calendar years,
- utilize an orchestra for its productions,
- utilize paid professional artists for at least some part of its productions,
- be recommended for membership by two members of OPERA America,
- have a budget not less than $50,000.

BOARD OF DIRECTORS

The Board of Directors is composed of representatives of fifteen Member Companies. They are elected by the membership for a three-year term on a staggered basis. The officers are elected from the Board of Directors for a two-year term. The positions are President, three Vice Presidents (two are elected for only one year terms), Treasurer and Secretary.

The Board of Directors meets at least three times a year to discuss the direction, programs and financial management of OPERA America.

COMMITTEES

The committees of OPERA America afford the membership the mechanism for discussing and solving common problems and recommending programs to the Board of Directors and staff. The committee structure also assists the Board of Directors in establishing policy and procedures. The committees have been the integral working body of OPERA America since its inception.

There are three kinds of committees: standing committees with membership (General Directors, Canadian, Executive, and OPERA FOR THE 80'S AND BEYOND); standing committees without membership (Artistic Development, Public Information, Education, Labor/Management and Touring); and ad hoc committees (Nominating, Annual Conference and Long Range Planning). The chairmen of the standing committees are appointed by the president for a three-year term. The chairmen of the standing committees without membership are able to recommend to the president the appointment of Task Force Groups to deal with specific concerns of the committee. Appointments to these Task Force Groups are not limited to the OPERA America membership.

EXECUTIVE COMMITTEE

Michael Bronson, Metropolitan Opera, Chairman

The Executive Committee, chosen by the president from the Board of Directors, serves to ease the burden on the presidency and Board of Directors by handling tasks as assigned to it by the president. Formation of the Executive Committee came in 1978 in recognition of the growth of activities and programs in which OPERA America is involved so that decisions can be made and policies developed with deliberate speed. Among the concerns of this committee are ensuring that the committee structure, leadership, and membership goals and objectives accurately reflect the needs of the organization; examining, clarifying, and revising the By-Laws, ensuring that the membership and membership criteria reflect the needs and priorities of OPERA America; overseeing fiscal management of the organization and ensuring that OPERA America's fiscal activity addresses the needs and priorities of the membership; monitoring the fiscal survey of the membership; developing a computer program for companies' financial operations; recognizing and addressing matters related to ethical conduct and professional practices in producing opera; and evaluating and proposing programs of nondiscrimination for special constituencies such as handicapped, minorities and senior citizens.

GENERAL DIRECTORS/ MANAGERS COMMITTEE

David Gockley, Houston Grand Opera, Chairman, Level I ($2 million and above)

Richard Gaddes, Opera Theatre of Saint Louis, Chairman, Level II ($900,000-million)

Bruce Chalmers, Charlotte Opera, Chairman, Level III ($350,000-$900,000)

Robert Murray, Shreveport Opera, Chairman, Level IV ($50,000-$350,000)

This committee is divided into four sections with membership in each section determined by the size of the opera company, to facilitate communication among companies of similar size who have many mutual needs and problems. The development of procedures to enhance artistic development and information exchange among companies is a major goal of this committee. The committee analyzes production problems and recommends solutions for more effective and efficient production techniques as well as develops approaches for inter-company activities.

To identify issues among the membership and provide recommendations and information that will improve management skills is another function of this committee. Among subjects of concern recently addressed have been federal funding of opera, contracts and royalties for commissions and translations, new national union contracts, artist contracts and negotiations, ethical conduct, the communication of opera companies' needs to artists' managers and organizational structures of opera companies. The committee also addresses current and potential issues that affect presentation of opera on television and radio.

ARTISTIC DEVELOPMENT COMMITTEE

Tito Capobianco, Pittsburgh Opera, Co-Chairman

Lotfi Mansouri, Canadian Opera Company, Co-Chairman

The Artistic Development Committee works to assist the evolution of opera as an art form by examining and assisting the processes involved in composing opera, producing opera and developing new artistic talent for opera.

In the past, the committee has overseen the Composer/Librettist Showcase and Symposium and the OPERA America Job Bank Auditions. In the area of professional training of artists, the committee communicated the needs of the professional opera field to the National Association of Schools of Music and the National Opera Association by issuing a resolution which emphasized that the academic environment must provide the student desiring a career as an artist in opera with adequate preparation, recognizing with equal importance the musical and theatrical needs of an opera artist. It included a listing of the minimum curriculum requirements for opera/musical theater training.

The committee also works to encourage and develop excellence in English language presentations of opera, by seeking means for providing excellent translations, encouraging outstanding writers to consider libretti as an important literary form and developing techniques to achieve maximum intelligibility in English, including expansion of the use of surtitles.

This past year the committee was involved in the organization of a New Directions in Opera Showcase which took place in New York City during OPERA America's 1983 Annual Conference, affording opera producers the opportunity to see excerpts from the most recent avant garde musical theater productions.

EDUCATION COMMITTEE

Edward Purrington, Tulsa Opera, Chairman

The Education Committee serves as the catalyst for communication among the membership's education coordinators and as an advisory body for future directions in the OPERA America Education Program. To fulfill these objectives it provides workshop and meeting sessions at the Annual Conference. These provide a forum for discussion and decision-making. Currently task forces are working on the three priority areas for education: materials development, repertoire to be performed for young people, and pre-college artistic development.

OPERA FOR THE 80'S AND BEYOND COMMITTEE

David DiChiera, Michigan Opera Theatre, Chairman

This committee supervises the administration of the OPERA FOR THE 80'S AND BEYOND program, establishing the guidelines and overseeing the appointment of the thirteen-member Advisory Council. Responsible for reviewing the budget and expenses, the committee reports to the Executive Committee and the Board of Directors. It also participates in the Phase I grant recommendation process and evaluates the program. The OPERA FOR THE 80'S AND BEYOND Committee has also been empowered to discuss the role of OPERA America in Phase II (Commissioning, Production and Subsequent Production) and to make recommendations to the Board of Directors.

PUBLIC INFORMATION COMMITTEE

Plato Karayanis, Dallas Opera, Chairman

This committee works to increase public awareness of and interest in opera, and to develop mechanisms for the sharing of information in the areas of marketing and public relations and public information among member companies. The committee has developed seminars on the marketing of opera and is involved in seeking funds for the further development of the Public Information Program.

LABOR/MANAGEMENT COMMITTEE

Michael Bronson, Metropolitan Opera, Co-Chairman

Colleen Armstrong, Seattle Opera, Co-Chairman

The committee examines all aspects of labor relations and encourages continuing constructive dialogue between management and labor. The committee has in the past developed a seminar on Labor/Management Relations for the membership and is in the process of organizing a second seminar on this subject, scheduled for 1985. As part of a continuing program of education in this area for the membership, the committee has also arranged for guest speakers and discussions of this subject at the organization's Annual Conferences and recommended the development of an Organizational Management Seminar, which is scheduled for August, 1984. The committee also oversees the development and organization of special labor reports for the membership.

Three surveys on opera company contracts with the AF of M, AGMA and IATSE have been published within the last two years. The relationship of labor to radio and television production has been identified as an area currently of crucial importance to the membership.

TOURING COMMITTEE

M. Jane Weaver, Texas Opera Theater, Chairman

Following upon the Forum on Touring held at the 1981 OPERA America Annual Conference in San Francisco, the Touring Committee was organized to address the special issues and concerns which are universal to the touring operations of every opera company, but which vary significantly from the regular operations of a resident company. The committee has been responsible for the development of comprehensive surveys of opera touring throughout North America, with the most recent update published in the fall of 1983. Among the committee's areas of concern are tour market areas, fundraising, tour repertory, transportation costs, locating and training sponsors and union negotiations for touring.

CANADIAN COMMITTEE

Brian M. Hanson, Calgary Opera, Chairman

Presently there are six Canadian opera companies who are members of OPERA America. Because the concerns of the Canadian companies frequently differ from those of the American members, and because there are many more avenues of cooperation available to companies within the same country, a special Canadian committee has been formed. The committee advises the full membership of specific Canadian concerns and the need for OPERA America's assistance.

AD HOC COMMITTEES

Presently there are three ad hoc committees, the Nominating Committee, the Annual Conference Committee, and the Long Range Planning Committee. Appointed annually by the President, the Nominating Committee is charged with recommending to the Member Companies a slate of candidates for the Board of Directors and Officers, which is voted on at the Annual Conference. The ad hoc Annual Conference Committee is appointed to advise and counsel the OPERA America staff on the focus and plans for the upcoming Annual Conference. The Long Range Planning Committee, chaired by Ardis Krainik, Lyric Opera of Chicago, is charged with evaluating the present programs, publications, services and membership of OPERA America to make recommendations to the Board of Directors for directions the organization should move in. The Long Range Planning Committee is composed of the chairmen of all the other committees.

STAFF

The OPERA America office is located in Washington, D.C. It is the focal point for all information, programs, publications and activities of OPERA America. Under the direction of an Executive Director, there is a core staff of nine, including the Public Information Director, Education Director, the Project Director for OPERA FOR THE 80'S AND BEYOND and an Administrator. Temporary staff and consultants are used when required, and university interns are also utilized.

The *Executive Director* is selected by the Board of Directors and serves as the spokesman for OPERA America. He is responsible for liaison with the National Endowment for the Arts, government agencies, allied arts organizations and other contacts. Working closely with the Board of Directors, he coordinates committee activities, the Annual Conference, and seminars and oversees office procedures, the budget, and other management functions. Setting direction, developing new programs and finding new sources of funds rests with the Executive Director.

The *Public Information Director* assists opera companies in developing new and expanding audiences; develops programs that promote opera to all segments of society and which foster greater understanding and awareness of the art form; serves as the organization's spokesperson to the press, and oversees development of OPERA America as a resource center for information on professional opera, management techniques, marketing and fundraising. Available to all member and correspondent companies as a consultant in marketing, public relations, and other management concerns, the public information director also edits all OPERA America publications and assists in the development of special programs.

The *Education Director's* charge is to stimulate, develop, and improve the educational aspects of opera. This includes facilitating communication among opera companies about education, establishing a network with arts education agencies, providing assistance in designing education programs and materials for all age levels, coordinating efforts with education leaders and opera companies to produce opera education materials and providing national visibility for opera education.

The *Project Director* for OPERA FOR THE 80'S AND BEYOND is responsible for encouraging the OPERA America membership to explore new directions in the contemporary opera-musical theater world. He has developed a network of artists, administrators, producers, critics, scholars, and auxiliary organizations, and facilitates interaction between General Directors and potential creative teams by keeping them informed of their mutual creative plans and aware of innovative trends and performances of contemporary works, as well as by arranging exploratory discussions. He also processes all grant applications and works closely with both the Advisory Council and the Opera for the 80's and Beyond Committee.

The *Administrator* serves as the office business manager as well as the membership coordinator. She directs a variety of office operations, including computer use and all financial and accounting activities. She develops, compiles and interprets the annual Professional Opera Survey, assists in the preparation of the budget, and assists in the development of special projects.

The *Program Assistant* serves as the assistant to the Public Information Director and to the Project Director of OPERA FOR THE 80'S AND BEYOND. She is responsible for the development of numerous publications and reports, the researching and writing of press materials and serves as the associate editor of *Profile* and *Intercompany Announcements*. She assists in the processing of grants and in the liaison with the national network of artists, producers and opera companies for the OPERA FOR THE 80'S AND BEYOND project. She assists the Project Director with the coordination of special conferences and showcases and the editing of a newsletter on composers and new works.

The *Education Assistant* assists the Education Director and provides support to other program areas as needed. She provides general program assistance and is specifically responsible for the logistics of the 504/Special Constituencies Program, the Education and 504 sections of the *Intercompany Announcements*, and coordination of logistics for the various education task forces.

The *Executive Assistant* serves as the assistant to the Executive Director and the Administrator and assists other staff members with special projects. Other responsibilities include coordination of travel arrangements and preparations for seminars, conferences and board meetings as well as the updating of certain OPERA America surveys.

The *Secretary/Receptionist* serves as office receptionist and secretary to the staff. She is in charge of numerous office functions including ordering and inventory of supplies, and handling all incoming and outgoing mail. The first person to greet inquiries on the telephone, she directs special requests from the membership and the public to the appropriate staff person.

PROGRAMS

OPERA America offers programs that assist managers and staff of opera companies in dealing with the day-to-day operations of their companies and that have long range impact on both the individual companies and the vitality of opera as a whole. Each of these activities is carried out by the staff with direction from the appropriate Committee.

JOB BANK AUDITIONS

Although OPERA America no longer conducts its own Regional and National Auditions, it does provide an opportunity at its Annual Conference for the Opera Managers Association to present singers in a job-bank audition setting to the membership of OPERA America.

COMPOSER/ LIBRETTIST SHOWCASE & SYMPOSIUM

The Composer/Librettist Showcase was created in 1981 to identify composers and librettists who have written opera-musical theater works which have not been produced or have had no more than one professional production. It provides the only opportunity for the work of contemporary composers to be heard by all the major opera producers in North America.

Seven new works were presented at the first Showcase in New Orleans, with excerpts performed in non-staged concert style. As a result of the Showcase, several of the works have received numerous productions, including Robert Chauls' "Alice in Wonderland", Kirke Mechem's "Tartuffe", and Stephen Paulus' "The Village Singer".

The second showcase was held at the XIII Annual Conference in Toronto in December, 1982. Special funding was received from the National Endowment for the Arts and the Martha Baird Rockefeller Fund for Music. Works were nominated by the member companies, with music theater organizations, schools with music programs and individual composers also invited to submit works to member companies for consideration for nomination. Excerpts from ten new works were presented, including "Amarantha" by Roger Ames, "Black River" by Conrad Susa, with libretto by Richard Street and Conrad Susa, and "Howcum, Oklahoma", by Carleton Clay. Young American singers were selected to perform roles in the Showcase. The Symposium, held in conjunction with each Showcase, served as a forum for composers, librettists and opera producers to discuss the presentations and the mutual and differing problems of composers and producers.

In December, 1983, a showcase entitled "New Directions in Opera" was presented in New York City during the OPERA America Annual Conference, produced by the Brooklyn Academy of Music, providing an opportunity to view excerpts from avant garde opera-musical theater works. The presentation included segments from "X" by Anthony Davis, "The Gospel at Colonus" by Bob Telson, "Dolmen Music" by Meredith Monk, "The Voyage of the Beagle" by Jon Gibson, and "Perfect Lives" by Robert Ashley.

Currently being developed for the 1985 Conference are plans for a multi-media retrospective presentation of excerpts from new works that have been developed during the past twenty years, utilizing available film, video tapes and recordings as well as live performance.

THE ANNUAL CONFERENCE

Each year, usually during December or January, OPERA America's full membership meets for three to five days to address issues common to professional companies and to continue their cooperative efforts through committee meetings held during this assembly. The conference constitutes one of the most important management services provided by OPERA America, is a vital communications forum for the companies and serves as a catalyst for the development of new programs and projects. Guest speakers with expertise in areas of the most immediate concern to opera companies are invited to address the membership and are available for private consultations with the delegates. The XV Annual Conference will be held February 3-5, 1985 in Washington, D.C.

SEMINAR PROGRAM

Since 1977, OPERA America has provided a series of seminars for the membership's staff and their trustees. Topics for these seminars are selected based on surveys of the needs of the membership. In the past seven years there have been two seminars on fundraising and development, two seminars on education, one on labor/management relations, and in May of 1984, a seminar for trustees and opera managers entitled "Boards and Management: A Working Partnership". In August, 1984, seminars on Organizational and Financial Management will be held in Santa Fe. In addition, at the last annual conference workshops on marketing, education and fundraising were conducted. Future plans include seminars on Labor/Management, Media, Marketing, Education and Fundraising and workshops on advocacy and publishers over the next three years. The seminar program is made possible in part by gifts from the Dayton Hudson Foundation and the Charles E. Culpeper Foundation, Inc.

EDUCATION

Recognizing that educating the uninitiated must be a primary interest of any organization concerned about its future, OPERA America has an active education program that reflects the needs and work of its membership. In this past year a major publication answering those needs and documenting that work has been completed and presented. The publication *WORKING IDEAS: A Resource Guide for Developing Successful Opera Education Programs*, is over three-hundred pages of "how-to" information. It is based on four concepts that are the core of the entire program:

- that the greatest and most distinctive educational potential for opera is inherent in the artform itself,
- that opera has a unique power to stimulate learning in and through the arts,
- that the most effective education programs are built on working partnerships with professional educators, and
- that effective education is not an isolated experience.

WORKING IDEAS takes these ideas and provides both a philosophical and pragmatic basis for achieving them; it shows how to make ideas reality.

The idea that effective education cannot be achieved through an isolated experience has clearly been accepted by opera companies. Aware of the fact that education must go beyond a single student matinee through a continual learning process leading to the capability to make higher-level aesthetic judgments, opera companies now include in their ongoing programs in-school lecture demonstra-

tions, family performances, education touring repertoire with pre and post teacher materials, and in-school programs with students as producers and performers as well as audience. They also provide lectures and study guides for adults, teacher workshops and training programs, as well as take productions to such diverse locations as shopping centers and remote rural communities.

It is through these combined efforts that it has become clear that opera education does more than prepare future audiences and artists, it is useful in many areas of formal education. The creation of an opera requires the interrelationship of five discrete disciplines: music (vocal and instrumental), theater, literature, visual arts and dance. Through these combined disciplines opera intensely explores human values, traditions, behaviors and emotions. It provides a vehicle for learning about all arts disciplines. Equally important, it presents a study of the human condition. This directly relates opera to the humanities and social studies. But, for opera companies' educational efforts to be truly effective with young people, they must cooperate with respected, knowledgable educators. In order to have a lasting effect, the liaison with educational institutions must be especially strong. It is also necessary to have insightful materials that are respected by both the opera producers and by educators. In short, though there is no simple solution to achieving education that will truly affect the future of opera, steps have been taken to ensure that it happens. *WORKING IDEAS* is a step in that process.

Other steps are being taken through OPERA America and the work of its three education task forces: Educational Materials Development, Pre-College Artistic Development, and Appropriate Repertoire to be Performed for Young People. The materials development task force has launched the first phase of the development of a curriculum for students in grades K-12. A taxonomy of skills and concepts has been established and site plans for various aspects of developing the curriculum will be implemented during the 1984-85 school year. Ultimately a generic opera education curriculum and activities for students will be published. The additional task forces are establishing priorities and will begin their work during this year.

Included in the education director's responsibilities is the liaison with education organizations. This liaison takes many forms including writing articles for journals and other publications, presentations at national and regional conferences, and cooperative projects with other arts and education organizations. In this past year articles have appeared in *Design for Arts Education* and MENC's *Soundings* and the education director has served on panels at the Music Educators National Conference in Chicago, the National Opera Association's Annual Conference and the Opera for Youth Annual Meeting. In addition, presentations are being made to national education organizations such as the Association for Supervision and Curriculum Development, American Association of School Administrators, the Alliance for Arts Education and the National Congress of Parents and Teachers. A cooperative project has been completed with the Learning About Learning Educational Foundation and projects are currently proposed with the National Foundation for Advancement in the Arts and the Network for Visual and Performing Arts Schools.

SPECIAL CONSTITUENCIES PROGRAM

OPERA America has taken a leadership role in informing and consulting with its companies on the National Endowment for the Arts 504 regulations on accessibility to handicapped people and senior citizens. Considered part of the OPERA America Education Program, this program has two distinct levels—national and local. At the national level, OPERA America's Education Director serves as a consultant to companies as they develop their own programs for disabled and aging citizens and has established liaison with agencies for the disabled and senior citizens. An incentive program, called Mini Awards, channels funds directly to the companies to assist them in developing their own programs. The results of evaluation of these programs and reports from the recipients have been published in 504 *Programs That Work*, as a resource guide for other opera companies.

For 1984-85 an additional project has been added. A survey study of the effectiveness of Title Projections for special audiences will begin in the Fall of 1984. Results are expected to be ready by February, 1985. The study, coordinated by OPERA America, will be conducted by three opera companies during their regular season.

The local aspect of the special constituencies program is operated through the individual companies comprising the membership of OPERA America, who present their programs in their own communities, working with representatives from local groups of disabled people and senior citizens. It is at the local level that most achievements are demonstrated, with OPERA America serving as a facilitator for these local programs.

PUBLIC INFORMATION

With rising production costs and diminishing grant monies from all sources, maximizing earned income through professional marketing techniques and audience development projects has become increasingly important to opera companies. Recognizing this, the Board of Directors of OPERA America established the Public Information Program with these major objectives: to promote opera as an exciting and accessible art form to all segments of society; to assist opera companies in developing new and expanding audiences and in becoming more effective in dealing with the public; to develop OPERA America as the spokesman and resource center for professional companies and for information on opera; to foster greater understanding and knowledge of the art form; and to develop a climate for more public and private support of opera.

These goals are being achieved through the use of a variety of communications channels, including publications, information services, and media publicity and promotion; through consultations with opera companies; through the development of special projects; and through the encouragement of performance broadcast. The program provides OPERA America and its membership with a method for effectively disseminating information about the field to opera companies, the national and international media, funding agencies and foundations, business and political organizations, other arts organizations and a broad spectrum of performing arts audiences throughout North America.

The program stays current with the growth and development of the opera field, providing information on world premiere productions, analyses of repertoire and performance trends; overviews of opera's fiscal health, its impact on the economy and other financial data, including funding sources; and studies of the growth of opera attendance and inter-

pretation of statistical data. The program publishes complete season schedules for all the professional opera companies in North America and can provide information on professional training programs, artists and productions upon request.

In addition, the program keeps opera managers abreast of developments in the performing arts world in such areas as management techniques, marketing, fundraising and federal funding.

A major component of the program is the provision of consultations by the Public Information Director on marketing, funding raising, public relations, board development and long range planning at no cost to the member companies. The opera company's only financial responsibility is travel and per diem costs for the Director.

Under this program falls the editing and publishing of OPERA America's publications, which include both special publications for the use of the opera companies and general publications available to the public. New publications, reports and surveys are developed in response to the changing needs of the opera field. Liaison with national organizations which affect the public perception of opera is an ongoing activity.

In September, 1983, the Public Information Department published a significant new book entitled *Perspectives: Creating and Producing Contemporary Opera and Musical Theater*, consisting of fifteen specially commissioned monographs. The volume examines the forces that have deterred the development of a vital indigenous American opera, providing insights from professionals in opera and musical theater, critics, and academicians. Used widely, the book has been instrumental in spurring the creation of programs for the development of new works. The project was funded by the Exxon Corporation.

Now in the planning stage is National Opera Month, a nationwide celebration of opera and the accomplishments of our opera companies, scheduled for October of 1985.

The program director has also developed a Marketing Internship Program which is designed to provide intensive training and study opportunities for individuals of exceptional potential who have begun, or who aspire to, professional careers in opera marketing. The goals of this program are to increase opera companies' capacity to generate earned income and to increase the number of skilled marketing professionals in the field. It is expected that the program will commence in the fall of 1984.

OPERA FOR THE 80'S AND BEYOND

OPERA America has initiated a three-year program designed to encourage the development of new opera-musical theater pieces. Funded by the Rockefeller Foundation and the National Endowment for the Arts, OPERA FOR THE 80'S AND BEYOND was created in response to a conference on the creation and production of new works held in Detroit in August, 1983. Its immediate goal is to facilitate greater interaction between opera companies and contemporary artists, fostering new methods of operatic creation.

The Project Director for OPERA FOR THE 80'S AND BEYOND uses an extensive resource system to keep opera companies informed of innovative trends in contemporary art, including new directions in opera, theater, music, dance, performance art, and other forms of alter-

native opera-musical theater events. He coordinates meetings between opera companies and creative artists, and, working in cooperation with a broadly-based Advisory Council, also administers the grant award process. The Advisory Council consists of a number of influential figures in the opera-musical theater world: composers Dominick Argento, Jacob Druckman, and William Bolcom; directors Rhoda Levine, Lee Breuer, and Ken Robins; producers Michael Price and Ira Weitzman; designer Ming Cho Lee; choreographer David Gordon; singer Phyllis Curtin; conductor John Mauceri; and arts administrator/consultant Robert Marx.

OPERA FOR THE 80'S AND BEYOND is conceived as a two-part program. Phase One will provide opera companies with the opportunity to apply for a series of pre-commissioning grants. "Exploration Fellowships" are travel grants that will allow General Directors and senior staff of opera companies the opportunity to increase their exposure to contemporary art by funding on-site visits to see performances and exhibitions and/or to meet with artists. "Team Building Grants" encourage short residencies at the opera company by a team of creative artists to explore the possibility of collaborating on a new piece. "Development Grants" will help cover the costs of nurturing a new piece up to the point where a work-in-progress reading may be presented. The administrative structure is designed so that the program and the granting process can be quickly responsive to new developments in the field.

This pre-commissioning Phase One will later be followed by Phase Two, which will help fund the actual commissioning and production of a piece. The source of funds and the mechanism for funding Phase Two are still in the discussion stages. This two-phase structure is designed to allow opera companies to develop a new work without the enormous economic and artistic risks involved in the conventional commissioning process. The guidelines are flexible enough to permit specific tailoring of a project to the needs of both the opera company and the creative artists, and will be applied with no stylistic constraints.

Although the program is still in its initial stages, the OPERA America membership has responded enthusiastically to OPERA FOR THE 80'S AND BEYOND, and a number of projects are being developed during the 1984-85 season.

CONSULTATIONS PROGRAM

As a part of the funding received from the National Endowment for the Arts, OPERA America is able to offer a consultancy assistance program to its companies. Companies may request financial assistance to enable a consultant to work with them on a variety of managerial or production concerns. This funding, although limited, often serves as a catalyst for other special funding or matching funds. In fiscal year 1984 the following companies participated in the program:

Arkansas Opera Theatre for Carey Wong on Technical Production;

Michigan Opera Theatre for Margaret Genovese on Marketing;

Minnesota Opera for Robin Kirck on Development and Production of New Works;

Opera Memphis for Ronald Jewell on Marketing;

Opera Theatre of Saint Louis for Wayne Horvath on Fundraising;

San Diego Opera for Audrey Baird on Guild Activities;

Utah Opera for Margaret Genovese on Marketing Season Tickets;

The Washington Opera for Margaret Genovese on Building Subscription.

In addition to the above, the staff of OPERA America is available on a limited basis in a consultancy capacity to assist any Member or Correspondent Company in solving some of their management problems. The areas in which OPERA America has expertise and experience include marketing and public relations, education, special constituency programs, general and office management, financial systems, fundraising, etc.

The following companies participated in the staff consultancies program:

Cleveland Opera for Ellen Blassingham on Long Range Planning, Marketing and Board Development;

Indianapolis Opera for Ellen Blassingham on Marketing and Public Relations;

Metropolitan Opera for Marthalie Furber on Education Materials Development;

Opera Ebony for Ellen Blassingham on Marketing and Fundraising;

Opera Illinois for Ellen Blassingham on Marketing;

Opera Memphis for Ellen Blassingham on Marketing and Public Relations;

The Pennsylvania Opera Theater for Ellen Blassingham on Fundraising and Marketing;

Syracuse Opera for Ellen Blassingham on Fundraising and Marketing;

The Washington Opera for Marthalie Furber on Education Program Development.

PUBLIC POLICY PROGRAM

OPERA America's membership is involved in organizing individual public policy programs, an ongoing effort since 1978. The membership's activities are meant to strengthen communication between the opera companies and elected officials who determine public policy. OPERA America maintains a close, cooperative relationship with the American Arts Alliance (AAA), which was formally organized in the fall of 1977. The AAA, an organization with lobbying status, is a consortium of the professional, nonprofit performing and visual arts institutions of the United States. Within the Alliance, seemingly disparate interests have united to exchange information and promote a national public policy on the arts that will increase public awareness of the role of the arts in American life. Orchestras, art museums, theaters, opera and dance companies pool their resources to advocate the importance of the arts to all public and private sources of financial investment and support. OPERA America provides statistical information and written testimony on behalf of the professional opera field for hearings and reports at the request of Congress. The Alliance keeps its membership of over 400 institutions aware of the most current legislation and policies affecting the arts. OPERA America participates in the AAA through its opera companies' representatives who serve as officers and board members.

PUBLICATIONS

INTERCOMPANY ANNOUNCEMENTS

This publication is a monthly report on Congress, the National Endowment for the Arts, and other affiliated organizations and agencies, presenting information on their meetings, hearings, plans and priorities. The report also provides general information that affects and influences opera including new publications, conferences and seminars, media activities, research, management techniques, grant application deadlines, auditions, special events, and job bank listings, as well as performance schedules of the membership.

SCENERY, COSTUMES AND MUSICAL MATERIALS DIRECTORY

Now published biennially, with annual addenda, the directory provides a listing of company-owned materials that are available for rental, along with commercial costume house information and company-recommended scenery construction studios, plus a listing of currently available surtitles or title projections. $12.00

PROFESSIONAL OPERA SURVEY

This comparative financial and statistical survey of OPERA America Member and Correspondent Companies details their financial condition and is published annually for the membership. The survey provides a broad and historical perspective on the economic impact of the professional opera field, and is used to determine trends in attendance, production activity, earned income, expenses and sources of funding, while serving as a valuable management tool for the opera companies.

MANAGEMENT RESOURCE VOLUME

This volume is produced annually and contains reference information on national organizations and resources available to OPERA America members, including funding programs of the National Endowment for the Arts, Canada Council and OPERA America. It also contains a list of state and province arts agencies and a national press list. $10.00

PROFILE

This publication is produced annually and provides the most comprehensive view of the activities of the professional opera field available. $8.00

PERSPECTIVES: CREATING AND PRODUCING CONTEMPORARY OPERA AND MUSICAL THEATER

Published as a 135-page softbound volume, *Perspectives* contains a series of fifteen specially commissioned monographs which examine the forces that have deterred the development of a vital indigenous American opera, providing insights from professionals in opera and musical theater, critics and academicians. With the objective of providing fresh viewpoints and new approaches to the problems of developing an American repertoire, the book addresses such topics as the creative process involved in composing opera, the process of commissioning new works, the training of composers, the opera libretto, the role of the music critic, the differences between opera and musical theater, the marketing of new works, and financial aspects of producing new works. The book, which is believed to be the first to deal with this subject, was made possible through a grant from the Exxon Corporation. $7.00

WORKING IDEAS

This resource guide for developing successful education programs contains practical information, as well as training, documentation and survey forms to assist opera companies in their educational efforts. It focuses on the effective usage of opera companies' resources and the development of working partnerships with other institutions and organizations interested in education. Throughout this 300+ page book, which has examples of education programs currently being conducted by opera companies, an important statement is conveyed about the impact opera companies can have and are having on arts education in their own communities. The book is a product of the Education Program in cooperation with the Learning About Learning Educational Foundation and can be ordered from the Foundation at 411 E. Mulberry, San Antonio, TX 78212. $27.50

OPERA COMPANIES AND SHOPPING CENTERS: PARTNERS IN COMMUNITY OUTREACH

Shopping centers are the contemporary version of the medieval marketplace where the arts were part of the daily activities. A number of OPERA America companies have found this alternative performance space very effective in expanding their company's visibility, exciting new audiences, and expanding education programs. This publication is designed by the Education Program as a handbook to assist other companies in collaborations with shopping centers in their own communities. It provides very specific facts and "how-to" information for both opera companies and shopping centers. $5.00

SURVEY OF PROFESSIONAL TRAINING/APPRENTICE PROGRAMS

Descriptions of training programs operated by opera companies in the U.S. and Canada are provided in this publication. Program length, salaries and compensation, audition process, and the kinds of musical, vocal, dramatic and business/professional training offered are included. $3.00

CATALOG OF SPECIAL EVENT FUND RAISERS

Special Events organized by opera companies and opera guilds to raise money are in this publication. Included are descriptions of the event, approximate dates, person in charge, net and gross income, number of workers required, advance preparation required, and special problems involved in producing the event. $12.00

504 PROGRAMS THAT WORK

A resource book to assist opera companies in complying with 504 regulations which abolish discrimination against disabled citizens. Primarily based on a compilation of evaluations and reports from recipients of OPERA America Mini Awards for special constituency programs, it includes basic information about the cost of projects, number of constituents affected, cooperating agencies and practical suggestions for implementation. It also includes sample evaluation forms and a list of tapes and scripts for opera synopses available through the OPERA America resource center.

EDUCATION MATERIALS

A listing of education materials available from OPERA America Member and Correspondent Companies. The listing includes type of materials, suitability for particular age/grade levels, cost for the purchase of the material and its availability.

SPECIAL REPORTS AND SURVEYS

OPERA America regularly publishes special reports which are available only to its membership. These have included reports on labor contracts, a survey of opera touring throughout North America, surveys of guild and board activities, a report on ticket pricing, a survey of subscription campaigns, a survey of management problems and company achievements, and a survey of live performance broadcasts.

COMPOSER/LIBRETTIST SHOWCASE CATALOG

A catalog has been published as a special resource to accompany each of OPERA America's Composer/Librettist Showcases and Symposia. Included in the books are introductory essays on the status of contemporary opera production, a complete catalog of all contemporary American and Canadian works nominated for the Showcases, with cast descriptions, production requirements, and the performance history of each work. $15.00

Photo above:

Francis Menotti as Toby with Carolyne James as Madame Flora in The Dallas Opera's 1984 spring production of Menotti's THE MEDIUM.

Photo at right:

Glenys Fowles as Leila in LES PÊCHEURS DE PERLES *in Ft. Worth Opera's new production of the work. Photo by Ken Howard.*

1982-83: THE YEAR IN REVIEW

THE STATE OF THE ART

Mid-year 1984 is a significant time to reflect upon the professional opera field, its past and its prospects. We are coming out of a period of instability and pessimism and are poised at the edge of the new future. The artistic decisions of today will shape the art form through this decade and to the end of the century. While most opera companies seem to have weathered the insecurity and leveling off of funding during the past three years, it has not been without cost to our institutions. The economic and statistical data presented in the next few pages detail the opera companies' activities during their 1982-83 Fiscal Year, and indicates some specific areas of concern.

The professional opera field represented in the OPERA America membership encompasses great diversity in budget size and production activity. Many of these institutions, particularly the smaller ones, are vulnerable to the effects of local economic conditions which have varied greatly across the nation during the past three years. For instance, corporate giving tends to fluctuate more than other sources, depending on local business conditions. When one looks at averages, the field seems to have held its own in such areas as subscription rates, audience, and income growth. But, further scrutiny reveals some discouraging trends and varying levels of fiscal health across the country. Only nine U.S. companies have an endowment fund of any significant size. Fifty-eight percent of the companies reporting attendance figures showed a drop in their main season audience. The field shows a growing cumulative aggregate deficit. The percentage of support from the National Endowment for the Arts has shrunk to a new low and other sources have not stepped in to fill the gap. An analysis of performance data shows that companies are performing a shrinking pool of repertoire—there was a 7% drop in the number of different works presented during the course of the season, as companies moved more toward more popular operas and works requiring smaller orchestras and choruses and fewer stage sets.

During the past three years there has been a constant battle against erosion of quality and the swelling tide of red ink. Fewer new productions and reductions of chorus and orchestra rehearsals were common cost-cutting measures. More of the most popular of the traditional works filled the opera season and there was an increase in the number of operettas and musicals from the past in order to enhance box office sales.

The Sixty-Seventh American Assembly of Columbia University held this year at the end of May focused on the topic of "The Arts and Public Policy in the United States". The Assembly's final report endorsed our nation's tradition of diverse sources of patronage in the arts but also cautioned that "An increasing tendency in arts institutions and funding sources to rely upon earned income to bridge the gap between income and expenses risks compromising the artistic process."

We have already seen the harmful results of this tendency in the opera field. In 1982-83 there were six world premieres of new American operas presented by the professional companies and seven American premieres of works by composers from other countries; in 1983-84 there was only *one* world premiere and two American premieres presented by professional companies in the U.S. Since opera seasons are planned two to three years in advance, this retrenchment can be linked directly to the shock waves created by the initial move to trim arts funding back in early 1981. As this publication goes to press, most of our companies are just concluding their 1983-84 performing season, and it is this season which will probably demonstrate most clearly the extent of the financial impact of the funding decisions of this administration coupled with their domino effect on other sources of arts funding. We look forward to the next survey results.

While historically opera was seen as the province of the wealthy, providing access to performances has been a major concern of opera companies in recent decades. Opera producers are concerned that current funding trends may threaten the wonderful progress that has been made in making opera available and accessible. Accessibility has taken many forms: touring to remote areas, the provision of in-school and adult education programs, performances sung in English, opera broadcasts and telecasts, the maintaining of affordable ticket prices, and most recently, the innovation of title projections known as Surtitles during live performances. There is some encouraging news: even though 60% of our companies were forced to raise their top ticket price during the 1982-83 season, many of these increases were nominal and, at the low end of the scale, almost all companies maintained ticket prices under $10. In fact, more than 50% of the companies who reported ticket price data in our survey had tickets available in the $5, $6, and $7 range. Even the Metropolitan Opera had nearly 600 seats available each weekday performance for only $11. Clearly opera today remains affordable to virtually anyone who can afford to go to a movie.

The news is not so good for those who have no local company but look forward to performances by touring companies. A number of companies have made cutbacks in their touring; they tour for shorter periods of time, they tour to fewer cities and their tours encompass a smaller geographic area. Over the past decade some have abandoned touring entirely. While the opera field experienced rapid expansion during the 1960's and 70's (35 companies were founded in the decade of the 70's alone), today there are still relatively few opera companies as compared to the number of professional orchestras and theater companies, and touring is the only way for many cities and regions to have access to live opera performances. Because of the high costs involved in touring, much of what is presented is in the form of reduced productions with scaled down sets, smaller orchestras and a greatly reduced chorus. Furthermore, opera companies are only touring popular repertoire to ensure that sponsors will book them and that the tour will take place.

Thus, the touring activity of most opera companies has not yet achieved optimum levels, and now these companies are required to cut back.

At the present time, many companies' education and outreach programs have been scaled down or put on hold, awaiting the increased availability of funding. In certain cases, reductions of permanent and seasonal staff have made it difficult to carry out these programs at past levels. These losses, coupled with the tendency of school districts to eliminate arts from the curriculum, are a great deprivation to our young people and a major setback to our efforts toward developing the artists and the audiences of tomorrow.

Yet, despite a discouraging economic climate, our opera companies have in many ways maintained their spirit of adventure and creativity. During the past two seasons, 1982-83 and 1983-84, a great deal of venturesome or unusual repertoire has been performed (in addition to the 82-83 premieres catalogued later in this section): Kentucky Opera's production of *Alceste*, Spoleto Festival's *Antony and Cleopatra* and *Madame Butterfly* in Ken Russell's version, Opera Theatre of Saint Louis' remarkable production of *Beatrice and Benedict*, Canadian Opera's *La Belle Helene*, the Opera Company of Philadelphia's imaginative double bill of *Dido and Aeneas* and *Oedipus Rex*, Tri-Cities Opera's revival of *Jeremiah*, Pennsylvania Opera Theater's *The Madman of San Domingo*, Opera Company of Boston's presentation of *The Legend of the Invisible City of Kitezh*, Chamber Opera Theater of New York's production of *Mozart and Salieri*, Chicago Opera Theater's *The Mother of Us All*, Houston Grand Opera's *Sweeney Todd*, Lyric Opera of Chicago's *Lady Macbeth of Mtsensk*, the Met's Stravinsky night and *Francesca da Rimini*, New York City Opera's *Alcina*, Virginia Opera's New York Roaring Twenties *Rigoletto*, and Santa Fe Opera's *We Come to the River*, to name a few.

The term "regional opera company" has become obsolete, for today, companies throughout the country are playing an important role in our *national* cultural life. Many of the most important operatic events of the year are as likely to take place in such cities as Minneapolis, Saint Louis, San Diego, Portland, Santa Fe, Houston, Louisville, Charlotte, Seattle, Los Angeles, Norfolk, or Little Rock as in New York, and their influence is felt far beyond their region. Many of the smaller opera companies have become extremely important to the development and employment of American artists. Our American and Canadian opera singers perform all over the continent and are truly national cultural resources.

The 1982-83 season saw the beginning of a revolution in opera technology with the development of the Surtitles technique by the Canadian Opera Company, through the ingenuity of their Director of Operations, John Leberg. Surtitles, now called by a variety of names including subtitles, supertitles, supratitles, optrans, and title projections, have been embraced by audiences, critics and opera companies as a wonderful way to open doors of comprehension and enjoyment of opera. By next season more than a dozen North American companies will have begun to use the technique, and the innovation has already travelled as far as Australia. Operas for which titles now exist or are in preparation currently total forty-four, ranging from *Idomeneo* to *Salome*.

Much has changed since the dark days of 1981. Fortunately, through the concern of members of Congress such as Rep. Sidney Yates and Senator Claiborne Pell, aided by the efforts of the American Arts Alliance and thousands of letter writers throughout the country, much of the early losses in federal arts support have been restored, but by no means has this support kept pace with past rates of expansion or with opera companies' rapidly increasing costs. Restoration of funding, even at the present level, has created rising expectations, and we find that professional opera companies are once again optimistic for tomorrow, venturing into the territory of new works, with seven world premieres and seven American premieres now scheduled during the 1984-85 season. This new repertoire encompasses a broad and stimulating range of sources and subjects: the legendary sibyl, Paul Bunyan, the Pharaoh Akhnaten, the life of Casanova, Susan B. Anthony, Frederick Douglass and Harriet Tubman.

No institution can remain vital without a long term artistic vision. With some guarantee of growing sources of funding, our opera companies will be able to continue this essential orientation toward the future.

1982-83: PROFESSIONAL OPERA SURVEY

THE SURVEY UNIVERSE
Performance Activity

Attendance	6,100,000
Subscribers	300,000
Main Season Performances	1,789
Main Season Productions	356
Total Performances of all kinds	7,100

TICKET SALES AND AUDIENCES

OVERALL ATTENDANCE

The grand total for attendance at all opera events presented by the professional companies in North America in 1982-83 was approximately 6,100,000, equalling the total audience of the year before. This overall figure includes actual attendance at paid performances plus estimated attendance at free performances.

SUBSCRIPTIONS

In 1982-83 more than 300,000 people subscribed to opera in the U.S. and Canada. The average rate of subscription for the sample group as a whole was 49.5%, exactly the same rate as the previous season. There were forty-four companies who provided complete subscription statistics for both 1981-82 and 1982-83. A comparison of both years shows that 21 companies experienced a drop in the rate of subscription, 3 remained the same and 20 showed increases.

TICKET PRICES

Fifty-three American opera companies submitted data on their 1982-83 ticket prices. Of these companies, 34 reported that they had increased their prices, while 19 of the companies kept their prices basically the same. Top prices for an orchestra seat ranged from a high of $55 at the Metropolitan all the way down to $12. The average price of an orchestra seat was $27. More than 50% of the companies who reported had tickets available in the $5, $6 and $7 dollar range.

EDUCATION ACTIVITIES

Hundreds of performances are given by opera companies each year as part of their education/outreach programs. The total audience for performances presented for children and youth was 705,000 for 1982-83. In addition, approximately 200,000 individuals of all ages attended lecture-demonstrations, educational previews and special courses and lectures sponsored by opera companies.

TOUR AUDIENCES

The total audience for touring of all kinds reached 717,000 in 1982-83. 16 companies toured productions with orchestra. Altogether, a total of 36 companies presented some form of touring production.

MAIN SEASON ATTENDANCE

Total attendance at main season performances for those companies reporting reached 2,463,794, a drop of approximately 132,000, all of which is accountable by the fact that the New York City Opera adopted a new performance schedule that season, performing only in the fall. If New York City Opera is excluded from the figures, we find that the main season audience actually increased overall by about 31,000. Average total main season attendance overall was 76.8% of capacity.

However, there were great variations in audience statistics across the country. Of the attendance survey of 53 companies, 31 experienced a main season audience drop, while 21 experienced an increase. Attendance drops ranged from less than 1% up to 54%. The largest attendance drops were caused by decreases in either the number of productions or the number of performances scheduled. Other declines are primarily attributable to economical factors. Attendance increases for companies ranged from 2% all the way up to 146% (for one company which moved into a larger performance hall.)

Looking at the main season attendance figures by budget size of the companies, we find that generally speaking, the smaller companies were hardest hit:

Company Budget Size	% of Companies Experiencing Decline	Average Percentage Decline
Below $350,000	66%	31%
$350,000-$500,000	75%	29%
$500,000-$1,000,000	66%	16%
$1,000,000-$2,500,000	60%	20%
Over $2,500,000	33%	2%

REPERTOIRE AND PERFORMANCES

- During the 1982-83 season OPERA America companies presented a total of 1,789 performances fully staged with orchestra during their main seasons.
- Companies presented a total of 136 works from the opera/musical theater repertoire performed fully-staged with orchestra during their main seasons.
- Of the 136 different works presented, 61 were written in this century, representing a 15% drop from 1982 in the presentation of 20th century works by the professional companies.
- There were a total of 356 different productions of opera/musical theater given by these companies on their main stage.
- The twelve most frequently produced works in 1982-83 were, in descending order:

  Carmen (14 productions)
  La Boheme (13)
  Madama Butterfly (13)
  Rigoletto (12)
  La Traviata (10)
  The Elixir of Love (9)
  The Marriage of Figaro (9)
  The Barber of Seville (8)
  Lucia di Lammermoor (8)
  Tosca (8)
  Il Trovatore (8)
  Die Fledermaus (7)
- Moving into the ranks of the more frequently produced operas were *Norma*, with five different productions, *La Fanciulla del West* and *Eugene Onegin*, each with four, and *The Turn of the Screw*, *The Mikado* and *Der Rosenkavalier*, each with three productions.
- There were seven 20th Century works that received at least ten performances during the season, a drop from ten works the previous year. The seven works were:
  Madama Butterfly
  The Merry Widow
  The Turn of the Screw
  La Fanciulla del West
  Amahl and the Night Visitors
  Les Mamelles de Tiresias
  Arabella
  In addition there were multiple performances of such musicals as *The Fantasticks*, *Carousel* and *Hello, Dolly*.
- WORLD PREMIERES
  World premieres presented during the 1982-83 season were:
  A Death in the Family by William Mayer, presented by Minnesota Opera.
  The Adventures of Friar Tuck, by Glenn Paxton with a libretto by Allan Leicht, presented by the Lake George Opera Festival.
  Margot La Rouge, by Frederick Delius, with libretto by Berthe Gaston-Danville, presented by Opera Theatre of Saint Louis.
  A Quiet Place, by Leonard Bernstein, with libretto by Stephen Wadsworth, presented by Houston Grand Opera.
  Rappaccini's Daughter by Margaret Garwood, presented by the Pennsylvania Opera Theater.
  Wuthering Heights, by Bernard Herrmann, with libretto by Lucille Fletcher, presented by Portland Opera.
- AMERICAN PREMIERES
  American premieres presented during the 1982-83 season were:
  Anna Karenina by Iain Hamilton, presented by Los Angeles Opera Theater.
  Il Flaminio by Pergolesi, presented by Spoleto Festival U.S.A.
  Gwendoline by Chabrier, presented by San Diego Opera.
  The Haunted Castle by Stanislaw Moniuskzko, presented by Michigan Opera Theatre.
  Henry VIII by Saint-Saens, presented by San Diego Opera.
  L'Orione by Cavalli, presented by Santa Fe Opera.
  Resurrection by Franco Alfano, presented by Cincinnati Opera.

SURVEY OF FISCAL ACTIVITY

SURVEY UNIVERSE

The total number of companies responding to our 1982-83 Professional Opera Survey reached a record high since the survey was first conducted. Excluding a few companies such as festivals who are unable to separate certain opera expenses from overall activities, the final universe of companies for the financial analysis in this introductory section was 76 companies—71 American and 5 Canadian—representing 85% of present OPERA America membership.

The budgets of the actively producing universe companies ranged from $63,000 to $71,600,000.

The total operating income for the universe in the 1982-83 season was over $195.5 million, an increase of 13.0% over the previous year. Total operating expenses increased over the previous year at a slightly lower rate, 12.9%, to $197.2 million. The gap between income and expenses of $1,700,000 represents the aggregate deficit for the field, a slight improvement over last year's figure of $1,800,000 for all companies.

However, the number of companies with deficits, 34, represents nearly one-half of the total number of companies included in the survey. Those 34 companies sustained total losses of $4,600,000. This figure has decreased somewhat from last year's $5,800,000, which included a $2,900,000 deficit of one large company. However, the percentage of companies ending the year with an operating loss has increased from 41% to 45% of the companies in the universe.

SURVEY UNIVERSE: FINANCIAL SUMMARY

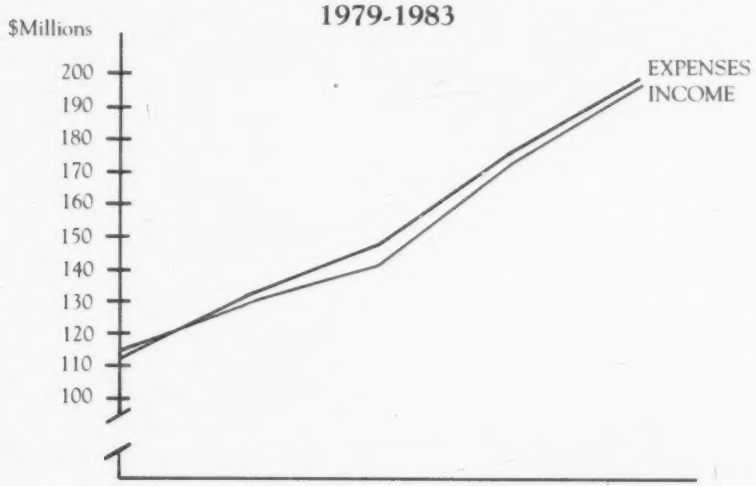
INCOME		% Total Income
Earned	$108,873,303	56
Private Support	68,595,198	35
Public Support	17,222,021	9
	$195,512,654	
EXPENSES		% Total Expenses
Personnel	122,423,144	62
Non-personnel	74,751,462	38
	$197,174,606	
DEFICIT	$ (1,661,952)	

62% of all opera company expenses went toward personnel, indicating the labor-intensive nature of the field. This percentage has held steady for the past two years.

INCOME AND EXPENSES COMPARISON
1981-82 & 1982-83 UNIVERSE

	1981-82	1982-83	% Change
Combined Operating Income	172,951,086	195,512,654	+13.0
Combined Operating Expenses	174,707,358	197,174,606	+12.9
Aggregate Surplus/(Deficit)	(1,756,272)	(1,661,952)	− 5.4

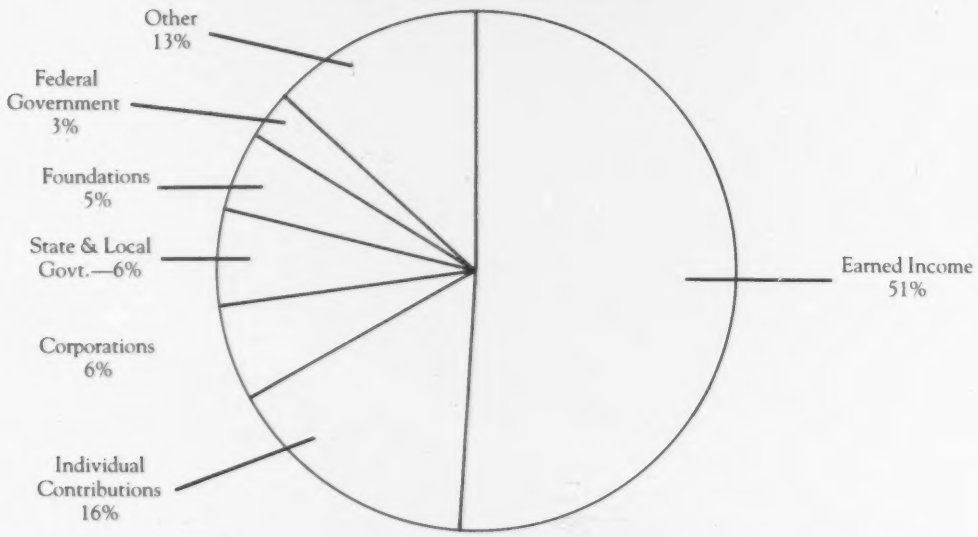
COMPARISON OF INCOME AND EXPENSES
1979-1983



	1978-79	1979-80	1980-81	1981-82	1982-83
Income	114.6	129.3	140.6	172.9	195.5
Expenses	112.9	130.3	146.8	174.7	197.2

SOURCES OF INCOME: 1982-83

All U.S. Companies Excluding Met



Sources of income 1982-83: Percentage of Total Income

	Earned	Indiv.	Corp.	Found.	State/Prov. & Local	Fed.	Other
U.S. companies above $350,000 excluding Metropolitan Opera	52	16	6	6	6	4	10
Metropolitan Opera	63	9	3	7	2	1	15
U.S. companies below $350,000	40	17	6	13	8	1	15
All U.S. companies excluding Met	**51**	**16**	**6**	**5**	**6**	**3**	**13**
All U.S. companies including Met	56	13	5	6	4	3	13
Canadian companies	50	6	5	1	22	13	3

SOURCES OF INCOME

- Earned income continued to represent about one-half of all opera income, remaining at 51% for all U.S. companies excluding the Metropolitan Opera.
- Looking at this same group of all U.S. companies excluding the Met, individual contributions continued to be the largest component of unearned income. However, as a percentage of total income, individual giving decreased from 17% to 16% over the previous year.
- Corporations were the second largest contributor of unearned income, giving 6% of total income during the 1982-83 season, the same percentage as the previous year.
- Foundation income as a percentage of total revenues dropped from 7% to 5%.
- State and local government sources accounted for 6% of total income, the same percentage as in 1981-82.
- For the survey universe, funding from the National Endowment for the Arts increased in dollars from $3.9 million to $4.2 million from 1981-82 to 1982-83. However, as a percentage of total income for U.S. companies including the Met, NEA support declined in that year from 2.4% to 2.3%.
- The overall funding from the Federal government maintained the same proportions as in 1981-82, at 3% of total income.
- Companies continued to supplement their earnings gap by finding other sources of income, such as guild activities and fund-raising benefits, which rounded out sources of income at 13% of total revenues, up from 11% one year earlier.

NEA FUNDING: All OPERA America Companies in U.S.*

	78-79	79-80	80-81	81-82	82-83
PROGRAM GRANTS	3,735,170	3,850,000	4,086,200	4,342,400	4,081,480
Percent change		+3.1	+6.1	+6.3	−6.0
CHALLENGE GRANTS	2,841,000	2,421,000	2,414,000	950,000	275,000

*represents some organizations, such as festivals, not included in survey universe

CANADIAN COMPANIES

Five Canadian companies are included in the 1982-83 survey universe, one less than the number in 1981-82. Total income for this group was $12,600,000, a 21% increase over the previous year's level of $10,400,000. Expenses increased at a faster rate of 24% year to year, from $10,400,000 to just under $13,000,000. It should be noted that the latest year's data includes a large Canadian company not part of the prior year's figures.

In the aggregate, the Canadian companies ended the year with a total deficit of $359,225, with 3 of the 5 companies reporting losses. This compares to 1981-82, when 4 of the 6 companies had deficits, and the deficit for the group as a whole was only $6,986.

Earned income became a more important component of revenues, increasing from 46% in 1981-82 to 50% of total income in 1982-83. Unearned income conversely declined from 54% to 50% of total revenues.

The total amount of government grant allocations for the five Canadian companies was $4,406,150, with $1,670,671 coming from the Canada Council. By comparison, total government allocations in 1981-82 were $3,367,487, with the Canada Council providing $1,362,252.

CANADIAN COMPANIES 1982-83

	$ thousands	% total income
EARNED INCOME		
Performances at home	5,113	40
Performances away	100	1
Broadcast & recording	—	—
Investments, endowments & bank interest	640	5
Other	448	4
Total	6,304	50
PRIVATE SUPPORT		
Individuals	728	6
Foundations	111	1
Corporations	652	5
Guilds	39	*
Other	368	3
Total	1,898	15
PUBLIC SUPPORT		
State & local	2,733	22
Federal	1,671	13
Other	2	*
Total	4,406	35

*less than 1%

ENDOWMENTS

- At the end of the 82-83 fiscal year only nine American companies had endowments of $500,000 or more.
- Of these larger endowment funds, only 2 companies have endowments of more than $5,000,000; three companies have endowments ranging in size from $1,470,000 to $1,900,000; and the remaining four are between $500,000 and $1 million in size.
- As one would expect, it is the largest companies who have been able to establish the most substantial endowments. Of the 18 companies with budgets of $2,500,000 and above who submitted their financial data, 13 had an endowment. Of those companies with budgets of $350,000 or less, only 16% had started an endowment.
- There were an additional 19 other American companies who have started the process of building an endowment. At this time, these endowments are very small and do not contribute in any significant way to the companies' earned income level.
- Four Canadian companies have endowments, with the largest being $1,220,000.

SAMPLE GROUP*

This year, OPERA America performed an analysis of fifty-two American companies for whom detailed financial data was available for the last five years. By examining the fiscal activity of an exactly identical group, we are able to make year-to-year comparisons as well as analyze trends in the field over the five year period from 1979 to 1983.

The sample group ranged in 1982-83 budget size from $105,000 to $71,600,000. Based on our present membership, the sample group represents 58% of the total number of OPERA America companies and 90% of the total industry dollars.

SAMPLE GROUP INCOME, EXPENSES AND SURPLUS/DEFICIT

In Million $	78-79	79-80	80-81	81-82	82-83
Income	102.6	119.0	125.4	157.8	175.2
Expenses	100.7	118.9	128.6	158.0	177.0
Surplus (Deficit)	1.9	.1	(3.2)	(.2)	(1.8)

SAMPLE GROUP SOURCES OF INCOME

In Million $	78-79	79-80	80-81	81-82	82-83
Earned Income	56.3	65.3	67.7	89.5	100.1
Private Support	35.9	43.0	46.2	57.5	63.6
Public Support	10.4	10.7	11.5	10.8	11.5
TOTAL	102.6	119.0	125.4	157.8	175.2
As Percentage of Total Income					
Earned Income	55	55	54	57	57
Private Support	35	36	37	36	36
Public Support	10	9	9	7	7

INCOME, EXPENSES AND SURPLUS/DEFICITS

- Total income for the sample group increased 11% from the levels of the previous year, lower than the compound growth rate of 14% for the five-year period.
- Total expenses for 1982-83 increased at a 12% rate. Over the five year period, expenses have been increasing faster than income for the sample group, with a compound growth rate of 15%. This year's level of expenses is 76% higher than five years ago, while income has gone up only 71%.
- The sample group has experienced an aggregate deficit position each year since 1981. The number of companies ending the year with a deficit has not improved from five years ago, when 21 companies in the group (40% of the total) had losses. At the completion of the 1983 season, 20 organizations (38% of the total) reported expenses in excess of revenues.

SOURCES OF INCOME

As contributions from the public sector have declined, opera companies have become more dependent upon earned income and contributions from private sources to meet growing expenses. Government funding from federal, state and local sources has dropped steadily from 10% in 1979 to 7% in 1983 as a percentage of total income for this sample group. Earned income, meanwhile, has risen from 55% to 57% in the five year period and private contributions rose from 35% to 36%.

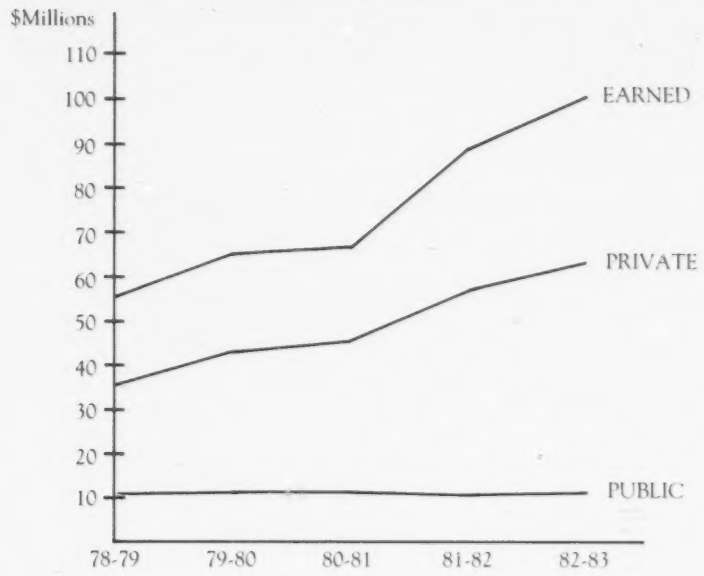
The compound growth rate for contributed income in the five year period is 13%. This is below the rates of increase for both total income and total expenses. Clearly support from sources outside the box office is not keeping pace with the growth of the field.

*SAMPLE GROUP: 52 COMPANIES
1979-1983

Anchorage Civic Opera, Arizona Opera, Arkansas Opera Theatre, Baltimore Opera Company, Central City Opera, Charlotte Opera, Chattanooga Opera Association, Chicago Opera Theater, Cincinnati Opera, Cleveland Opera, Colorado Opera Festival, Connecticut Opera, Dallas Opera, Florentine Opera of Milwaukee, Fort Worth Opera, Glimmerglass Opera Theater, Greater Miami Opera, Houston Grand Opera, Kentucky Opera, Lake George Opera Festival, Lyric Opera of Chicago, Lyric Opera of Kansas City, Metropolitan Opera, Michigan Opera Theatre, Minnesota Opera, Mississippi Opera, Mobile Opera, Nevada Opera, New Jersey State Opera, New Orleans Opera, New York City Opera, Opera Company of Philadelphia, Opera Memphis, Opera/Omaha, Opera Illinois, Opera Theatre of Rochester, Opera Theatre of Saint Louis, The Pennsylvania Opera Theater, Pittsburgh Opera, Portland Opera, San Diego Opera, San Francisco Opera, Santa Fe Opera, Seattle Opera, Shreveport Opera, Stamford State Opera, Syracuse Opera, Tri-Cities Opera, Tulsa Opera, Utah Opera, Virginia Opera, The Washington Opera.

SAMPLE GROUP SOURCES OF INCOME

1979-1983



SAMPLE GROUP EARNED INCOME

In Million $	78-79	79-80	80-81	81-82	82-83
Performances at Home	43.7	46.3	45.0	62.9	70.4
Performances Away	3.0	7.1	7.5	7.2	9.0
Broadcast & Recording	1.7	3.1	4.1	5.1	6.6
Investments, Endowments & Bank Interest	2.1	3.5	5.1	6.9	6.4
Other	5.8	5.3	6.0	7.4	7.7
TOTAL	56.3	65.3	67.7	89.5	100.1
As Percentage of Total Income					
Performances at Home	43	39	36	40	40
Performances Away	3	6	6	5	5
Broadcast & Recording	2	3	3	3	4
Investments, Endowments & Bank Interest	2	3	4	4	4
Other	5	4	5	5	4
TOTAL	55	55	54	57	57

EARNED INCOME

Earned income increased 12% from $89.5 million in 1982 to $100.1 million in 1983, a lower rate than the five-year compound growth rate of 15%. A principal source of the earned income increase has been the additional income derived through the raising of ticket prices. Opera companies have been forced to constantly raise ticket prices to keep pace with increased expenses.

Over the five-year period, while revenues from performances in the home metropolitan area have been the predominant source of income for the opera companies, they have diminished as a proportion of overall earned income in our sample group. In its place, touring and investment income have become increasingly important components of earned income. From 1979 to 1983, touring revenues and investment income have both tripled in dollar amounts. The Metropolitan Opera has been able to quadruple its income from broadcasting and recording during the five-year period. Media income, however, is not yet a major income source for most other companies.

PRIVATE SUPPORT INCOME

Revenues from private sources increased only 11% from 1982 to 1983, from $57.5 million to $63.6 million. This was a substantial drop from the 24% increase experienced the year before, and considerably below the 5-year compound growth rate of 15%. The largest percentage increase in the past year was from guild activity revenues, which climbed from $3.8 million to $5.7 million. Foundation contributions increased 21%, while income from corporations rose 18%.

Individuals continue to maintain first place as a source of private income, but as a percentage of total income for the sample group, show an alarming drop from 19% to 14% over the last 5 years. Foundation income is trending slightly upward, from 5% to 6% of total income and in actual dollars, has been outpacing corporate contributions, which have remained essentially level at 5% of total income. In dollars, foundations have displayed the fastest growth, with a compound growth rate of 21%; corporations have been second, at 14%, and contributions from individuals have only increased at a rate of 5%, compounded over the five years.

SAMPLE GROUP PRIVATE SUPPORT INCOME

In Million $	78-79	79-80	80-81	81-82	82-83
Individuals	19.3	20.7	19.5	23.8	23.9
Foundations	5.4	6.5	6.8	9.4	11.4
Corporations	5.4	5.2	7.6	7.6	9.0
Guilds	3.1	1.3	3.4	3.8	5.7
Other	2.7	8.8	8.9	12.9	13.6
TOTAL	35.9	43.0*	46.2	57.5	63.6

*total includes one company which did not break out $500,000 in private support

As Percentage of Total Income					
Individuals	19	17	16	15	14
Foundations	5	5	5	6	6
Corporations	5	4	6	5	5
Guilds	3	1	3	2	3
Other	3	9	7	8	8
TOTAL	35	36	37	36	36

PUBLIC SUPPORT INCOME

Income from the public sector remained at 7% of total income for the sample group in 1983, although the amount in dollars increased 6% in the past year, quite an improvement over the 6% decrease suffered the previous year. In dollars, government support of opera increased $700,000 over the prior year's levels. Support from the federal government for the 52 companies actually declined from $3,804,000 to $3,799,000, while state and local income rose $600,000.

Over the five year period, federal support has decreased for the sample group, from $4.6 million in 1979 to $3.8 million in 1983, representing a drop from 4% to 2% of total income. State and local funding has increased from $5.7 million to $7.5 million in the five years. However, as a percentage of total income, state and local contributions have also actually declined.

SAMPLE GROUP PUBLIC SUPPORT INCOME

In Million $	78-79	79-80	80-81	81-82	82-83
State & Local	5.7	5.9	6.3	6.9	7.5
Federal	4.6	4.6	5.1	3.8	3.8
Other	.1	.2	.1	.1	.2
TOTAL	10.4	10.7	11.5	10.8	11.5

As Percentage of Total Income					
State & Local	5	5	5	4	4
Federal	4	4	4	3	2
Other	1	*	*	*	1
TOTAL	10	9	9	7	7

*Less than 1%

SAMPLE GROUP
EARNED & UNEARNED INCOME AS A PERCENTAGE OF EXPENSES

In Percents	78-79	79-80	80-81	81-82	82-83
Earned	55.9	54.9	52.6	56.6	56.6
Unearned	45.8	45.2	44.9	43.3	42.9
TOTAL	101.7	100.1	97.5	99.9	99.5

Unearned income as a percent of expenses decreased in 1983 to 42.9%, while earned income remained at the same 56.6% level.

Over the 5 year period analyzed, unearned income has been covering an increasingly smaller portion of operating expenses, while earned income is picking up some of the gap. However, the overall trend is increasingly toward less than 100% coverage of expenses by operating income.

DEVELOPMENT EXPENSES

The survey indicates that opera companies are devoting ever-increasing financial resources and staff time to fundraising and development activities. The accompanying table shows that the biggest jump was from 1980-81 to 1981-82, when expenses in this area increased 50%, reflecting the impact of the administration's first round of budget cuts. In the past five years development expenses have nearly tripled, and each year they take up a larger share of companies' total expense budget.

Companies Under $350,000	80-81	81-82	82-83
Personnel	31,775	20,238	15,495
Non-personnel	40,163	35,825	125,614
TOTAL	71,938	56,063	141,109
Over $350,000			
Personnel	1,337,252	2,746,250	2,905,387
Non-personnel	2,922,152	3,714,805	5,442,094
TOTAL	4,259,404	6,461,055	8,347,481
GRAND TOTAL	$4,331,342	$6,517,118	$8,488,590
Percent of Total Expenses	3.4%	4.1%	4.8%
Percent Increase from Previous Year		50%	30%

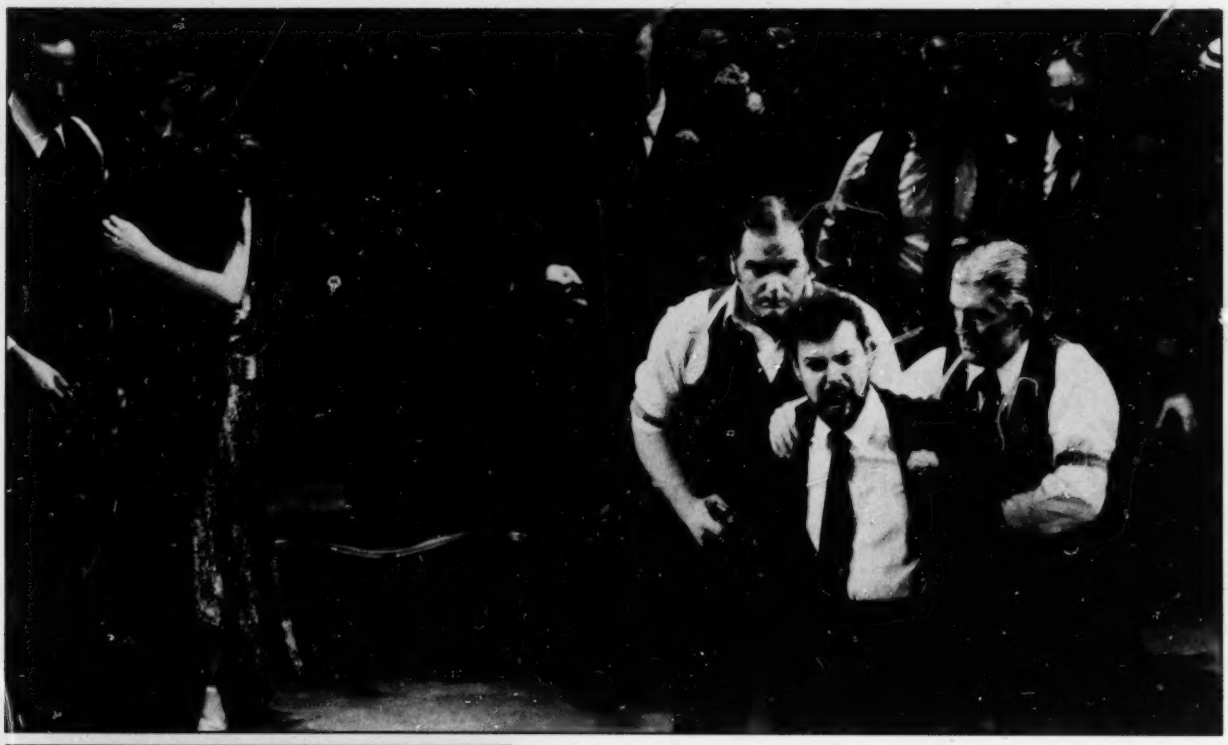


Photo above:

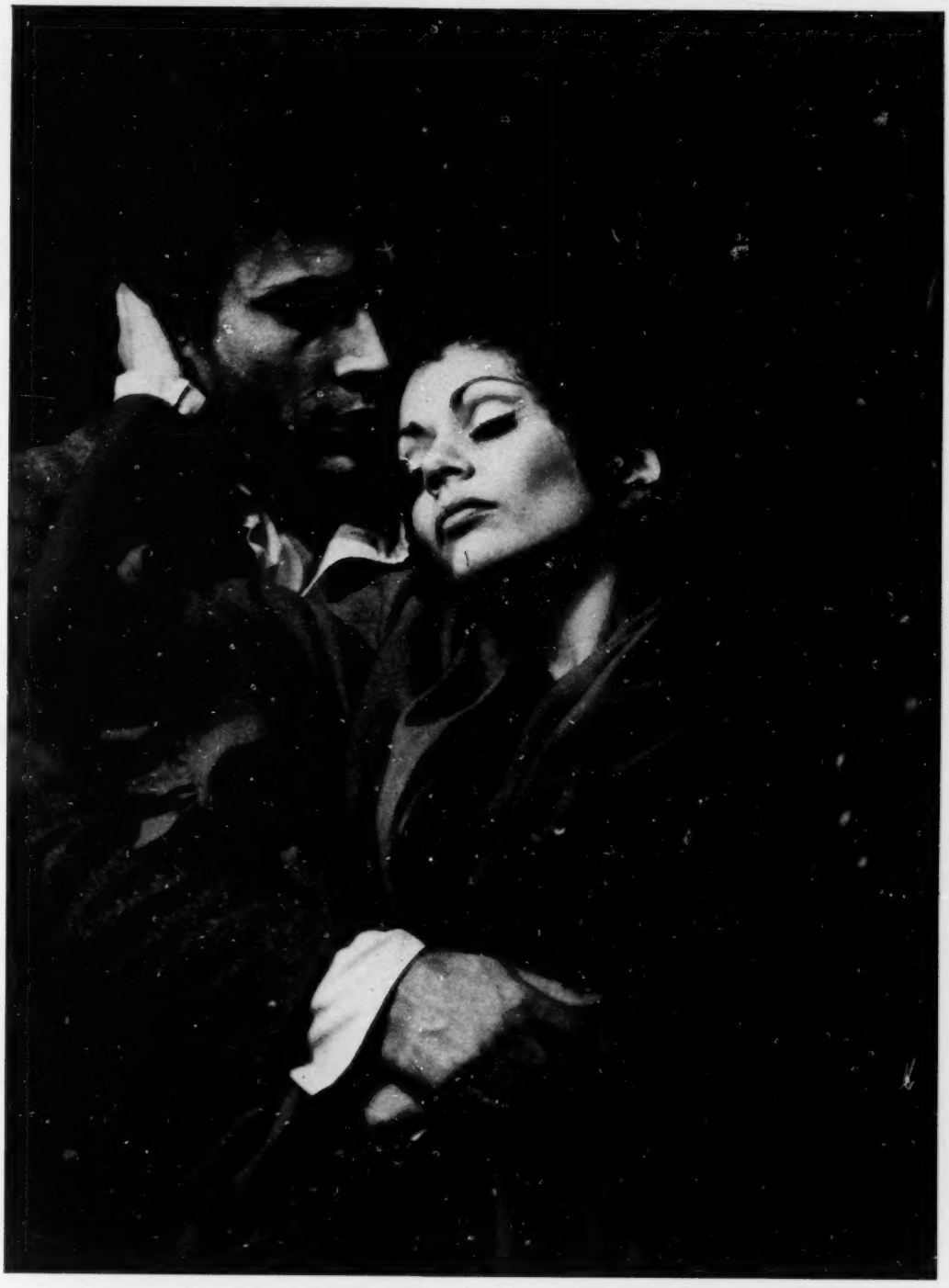
The Virginia Opera Association's 1984 production of RIGOLETTO, *set in New York City during the Roaring Twenties, designed by Wally Coberg. Photo by Tamte/Wilson.*

Left:

Glimmerglass Opera Theater's production of THE ABDUCTION FROM THE SERAGLIO.

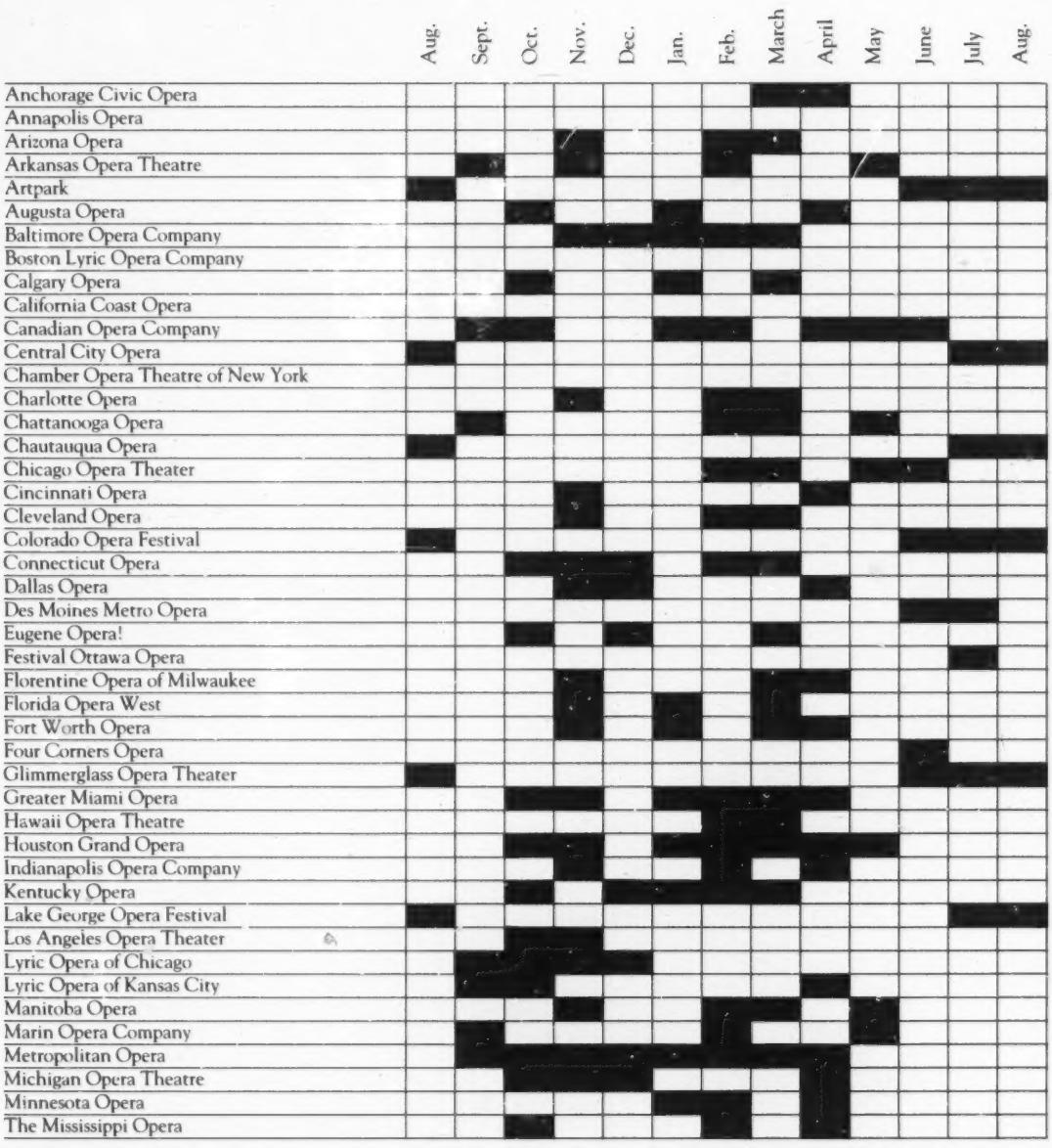
Opposite page:

Richard Estes as Rodolfo and Maryanne Telese as Mimi in Piedmont Opera Theatre's LA BOHEME. *Photo by Ken Howard.*

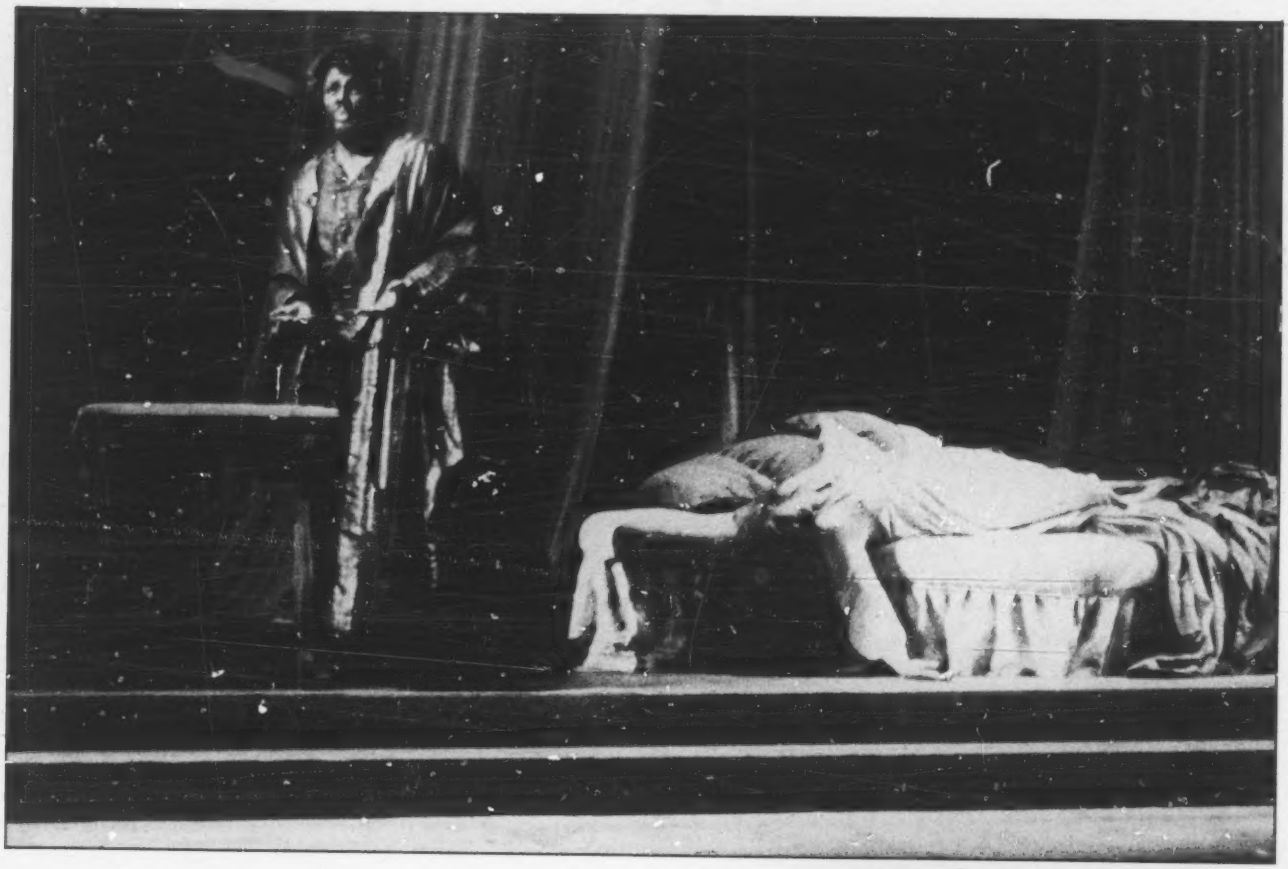


PERFORMANCE SCHEDULES

OPERA AMERICA COMPANIES
August 1984 through August 1985



Aug.
Sept.
Oct.
Nov.
Dec.
Jan.
Feb.
March
April
May
June
July
Aug.
Mobile Opera
Nevada Opera
New Jersey State Opera
New Orleans Opera
New York City Opera
Opera de Camara
Opera/Columbus
Opera Company of Boston
Opera Company of Philadelphia
Opera Ebony
Opera Memphis
Opera Metropolitana, A.C.
L'Opéra de Montréal
Opera/Omaha
Opera Illinois
Opera Theatre of Rochester
Opera Theatre of Saint Louis
Orlando Opera Company
Palm Beach Opera
The Pennsylvania Opera Theater
Piedmont Opera Theatre
Pittsburgh Opera
Portland Opera
Sacramento Opera
San Diego Opera
San Francisco Opera
Santa Fe Opera
Sarasota Opera
Seattle Opera
Shreveport Opera
Spoleto Festival U.S.A.
Springfield Regional Opera
Stamford State Opera
Syracuse Opera
Texas Opera Theater
Toledo Opera
Tri-Cities Opera
Tulsa Opera
Utah Opera
Vancouver Opera
Virginia Opera
The Washington Opera
Whitewater Opera Company
The Wolf Trap Opera



Opposite page, top:

Wayne Turnage as Ben and Sheryl Woods as Lucy in The Washington Opera's production of Menotti's THE TELEPHONE at the Kennedy Center's Terrace Theater. Sets and costumes by Zack Brown. Photo by Joan Marcus.

Opposite page, bottom:

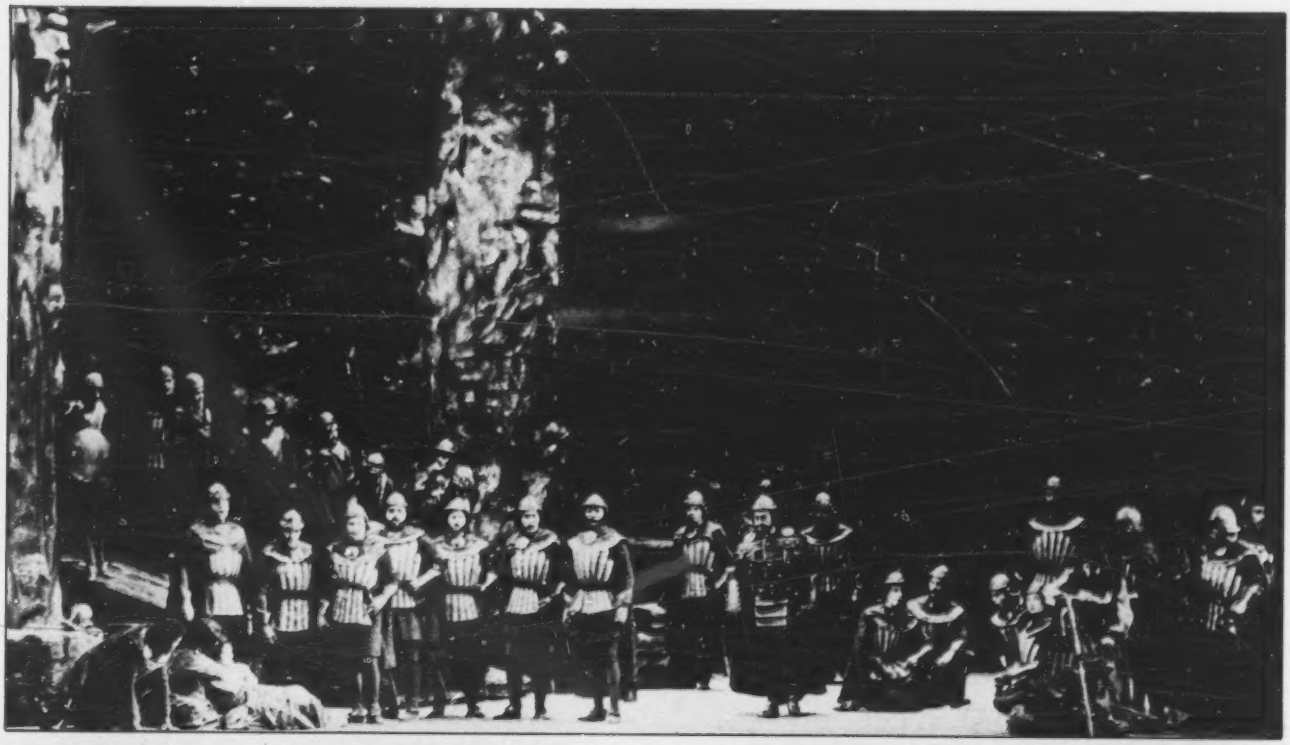
Eugene Opera's 1984 production of DIE FLEDERMAUS. Photo by Duane Morris.

This page, top:

William Neill as Otello and Adriana Vanelli as Desdemona in Syracuse Opera Company's 1984 production of OTELLO

Right:

The San Diego Opera's 1983 production of LOHENGRIN, with William Neill in the title role and Stephanie Sundine as Elsa, featuring sets and costumes by Beni Montresor.



Photos opposite page:

Top, Greater Miami Opera's 1984 production of IL TROVATORE, designed by Nicola Benois.

Lower left: The American Professional Premiere of Benjamin Britten's PAUL BUNYAN, presented by Opera Theatre of Saint Louis, featuring Carroll Freeman as Hot Biscuit Slim. Photo by Ken Howard.

Lower right: The Florentine Opera of Milwaukee's production of THE BARBER OF SEVILLE, 1984, with Pablo Elvira as Figaro, Rockwell Blake as Count Almaviva, and Stephen Markûson as Dr. Bartolo.

This page:

Top, Gary Harger as Robin Hood and Timothy Nolen as Friar Tuck in the Lake George Opera Festival's 1983 World Premiere of THE ADVENTURES OF FRIAR TUCK by Allan Leicht and Glenn Paxton. Photo by Rusty Brown.

Below, the U.S. premiere of Alfano's RESURRECTION, presented by Cincinnati Opera in June of 1983. Sets designed by Neil Peter Jampolis, with Nancy Shade (fourth from right) as Caterina. Photo by Sandy Underwood.

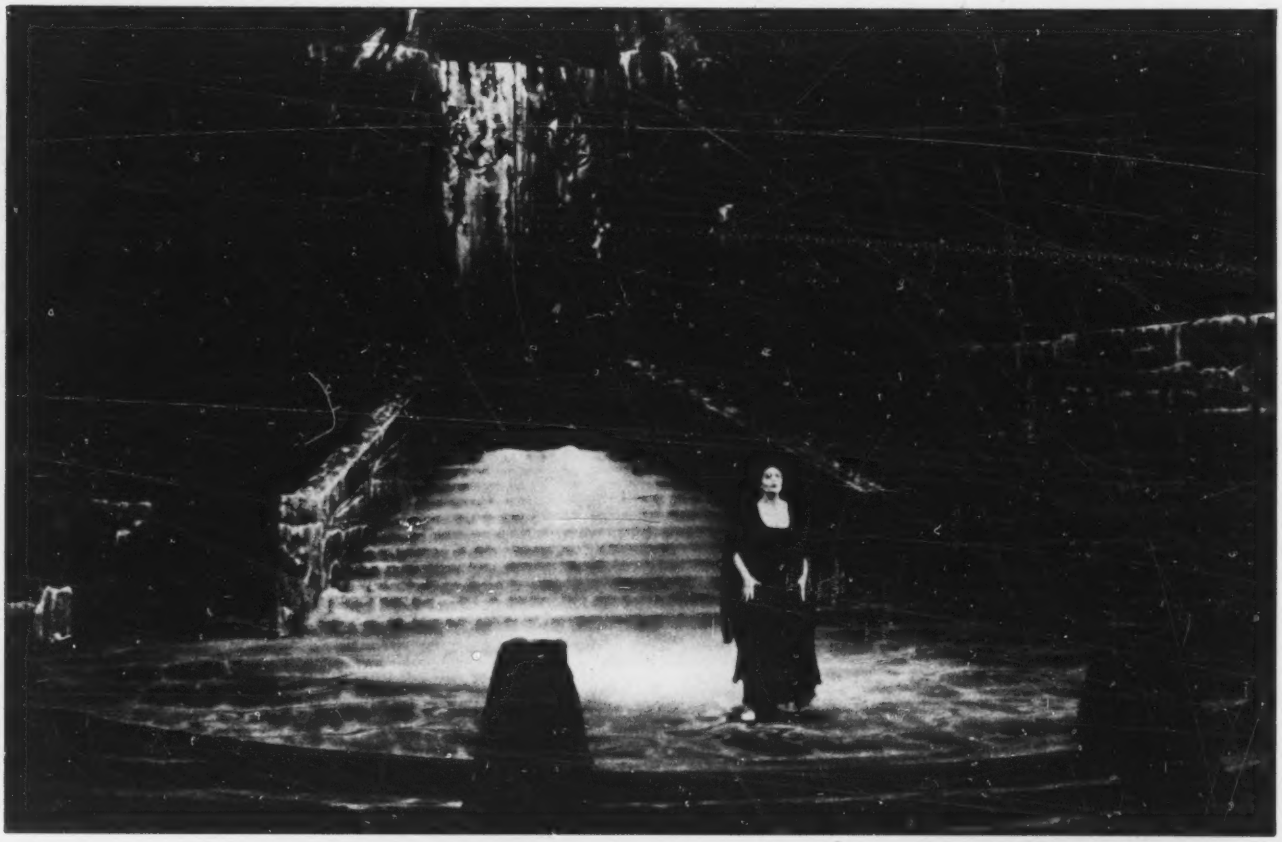
Above, RIGOLETTO as staged by the Des Moines Metro Opera, Inc.

Right, Cleveland Opera's 1983 production of DON GIOVANNI with Julia Lovett as Zerlina and James Javore as Don Giovanni.

Opposite page:

Top, Janice Yoes as Elektra in Seattle Opera's new production of ELEKTRA, presented in 1984, with scenic design by Siegwulf Turek. Photo by Chris Bennion.

Bottom, Kentucky Opera's production of DON PASQUALE, featuring Carroll Freeman as Ernesto and Roger Havranek as Don Pasquale, with scenic design by Franco Colavecchia. Photo by Patrick L. Pfister.



Photos this page:

Top, Dame Joan Sutherland in the title role of ANNA BOLENA presented in 1984 by both the Canadian Opera Company and Michigan Opera Theatre. Photo by Robert C. Ragsdale.

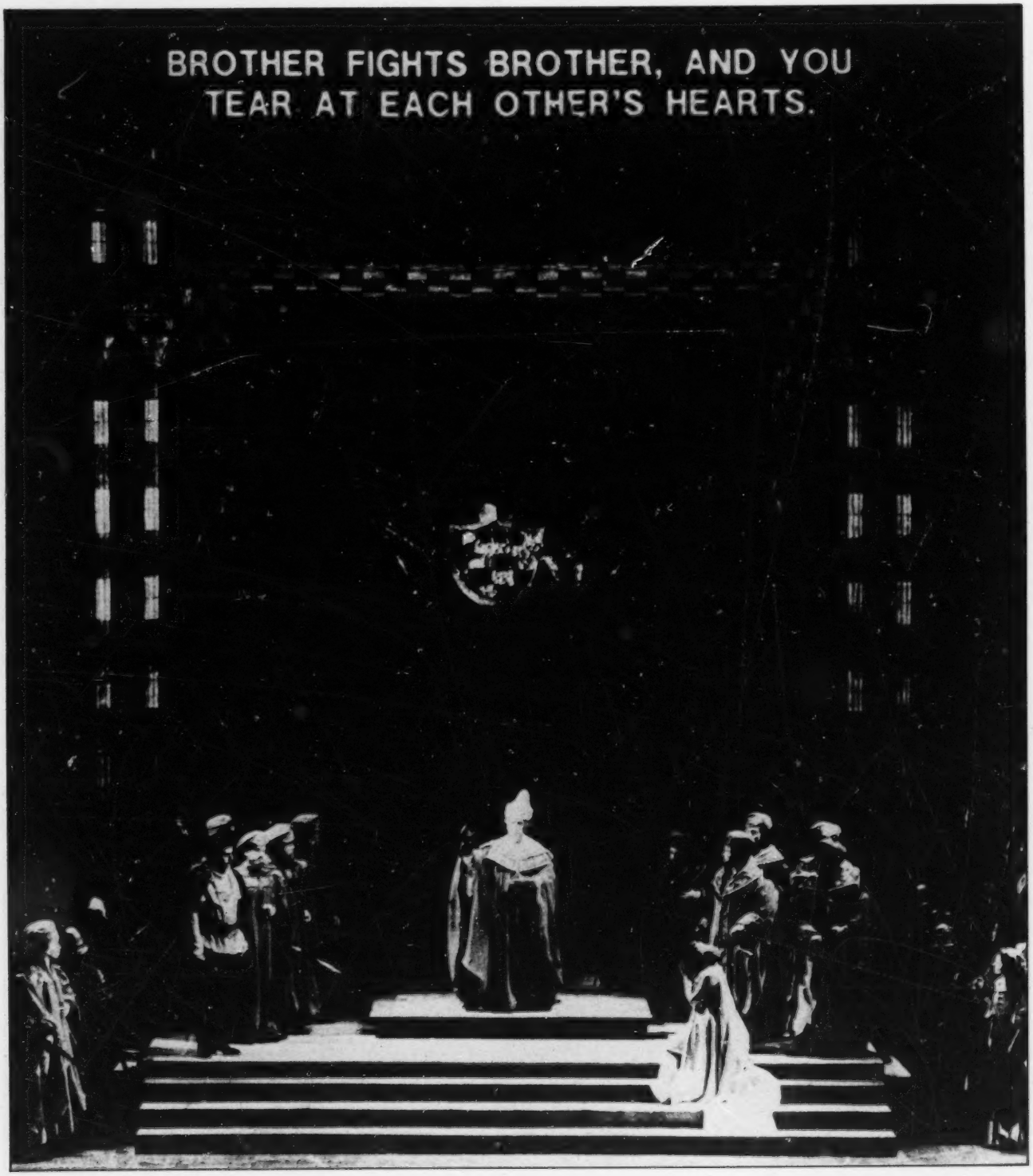
Lower left, The Mississippi Opera's 1984 production of CARMEN, with Jacque Trussel as Don Jose and Brenda Boozer as Carmen.

Below, THE THREEPENNY OPERA as presented by The Pennsylvania Opera Theater in 1984, with Eric Allan Hanson as Mack the Knife and Marsha Hunter as Polly Peachum.

Following page:

Top, The Minnesota Opera's world premiere production of Peter Schickele's THE ABDUCTION OF FIGARO, presented in April, 1984, featuring, left to right, Bruce Edwin Ford as Pecadillo, Lisbeth Lloyd as Blondie, Dana Krueger as Susanna Susannadanna, and Will Roy as Captain Kadd. Production designed by John Lee Beatty. Photo by Peter B. Myers.

Bottom, THE TALES OF HOFFMANN, presented by Shreveport Opera, with Paula Seibel as Olympia, Augusto Paglialunga as Hoffmann, Ginny Sims as Nicklause, Richard Brunner as Cochenille, and Robert Snead as Spalanzani.


BROTHER FIGHTS BROTHER, AND YOU
TEAR AT EACH OTHER'S HEARTS.

Opposite page:
Houston Grand Opera's new production of SIMON BOCCANEGRA, *designed by Neil Peter Jampolis, featuring Surtitles. Starring in the production are Rodney Stenborg as Paolo Albiani, Herbert Perry as Pietro, Piero Visconti as Gabriele Adorno, Leo Nucci as Simon Boccanegra, and Mariana Nicolesco as Amelia Grimaldi. Photo by Jim Caldwell.*

This page:
Top, Lyric Opera of Chicago's 1983 production of AIDA, *with Dimitri Kavrakos as the King, Luciano Pavarotti as Radames, Anna Tomowa-Sintow as Aida and Fiorenza Cossotto as Amneris. Production designed by Pet Halmen. Photo by Tony Romano.*

Bottom, Faith Esham (left) as Cendrillon in the New York City Opera's production of CENDRILLON. *Photo ©1983 Martha Swope.*

Above, Pittsburgh Opera's 1983 production of THE MAGIC FLUTE, *with William Parker as Papageno and Barbara Aubel as Papagena. Photo by Gretchen Brush.*

Left, Claude Corbeil (top), Claudia Cummings and Melvin Lowery in Charlotte Opera's 1984 production of THE TALES OF HOFFMANN. *Photo by William M. Coffman.*

OPERA AMERICA COMPANIES

On the following pages are descriptions of the eighty-nine companies in North and South America who are members of OPERA America. These company profiles provide information on operating budgets, repertoire and ticket prices for the upcoming season, 1984-85. They also provide attendance figures and operating budgets for the season just past, 1983-84. General information about each company's operation, such as performance hall and capacity, education programs, how to audition, apprentice programs, address and telephone number, is also included.

During the past year seven companies joined the OPERA America membership: Eugene Opera!, Opera/Columbus, Opera Ebony, Piedmont Opera Theatre, Toledo Opera, Sarasota Opera and Whitewater Opera Company.

In this directory companies are listed by state in alphabetical order, with foreign and Canadian companies following the list of U.S. companies.

Michael Austin as Alfredo and Gail Robinson as Violetta in the 1983 Opera Memphis production of LA TRAVIATA. *Photo by Stanley Rogers.*

ALABAMA

MOBILE OPERA, INC.
Dr. Eugene Dybdahl, General Director
Katherine S. Willson, Managing Consultant

YEARS IN OPERATION: 39. FOUNDED IN: 1946. PERFORMANCE HOUSE: Mobile Municipal Theater; capacity: 1,950. 1984-85 SEASON: 39th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Full performances for high school and college students; student matinee for middle schools; special presentations for elementary students; master classes; touring production for regional audiences; demonstrations for college students; previews and lecture-demos for adults; physically and mentally handicapped included in as many programs as possible. AUDITIONS: Contact General Director, Mobile Opera, at (205) 460-2900. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$15.00. FY 1983-84 OPERATING BUDGET: $204,050. FY 1984-85 OPERATING BUDGET: $277,700. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,800 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,000. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 50,000 per production (radio). ADDRESS: P.O. Box 8366, Mobile, AL 36689 (205) 460-2900.

1984-85 SEASON PRODUCTIONS: *The Daughter of the Regiment, Hansel and Gretel, Faust.*

ALASKA

ANCHORAGE CIVIC OPERA
Michael More, Executive Director
Elvera Voth, Artistic Director

YEARS IN OPERATION: 9. FOUNDED IN: 1975. PERFORMANCE HOUSE: Sydney Laurence Auditorium; capacity: 626. 1984-85 SEASON: 10th Season, presenting 3 operas, in a total of 15 performances. AUDITIONS: Auditions can be arranged by contacting Elvera Voth (907) 279-2559. APPRENTICE PROGRAM: Artist in Residence Program can be explored by contacting Elvera Voth (907) 279-2559. 1984-85 SINGLE TICKET PRICE RANGE: $13.00-$30.00. FY 1983-84 OPERATING BUDGET: $906,485. FY 1984-85 OPERATING BUDGET: $1,010,200. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 6,000. ADDRESS: P.O. Box 103316, Anchorage, AK 99510 (907) 276-8688 or 279-2557.

1984-85 SEASON PRODUCTIONS: *La Boheme, Trouble in Tahiti, La Cenerentola.*

ARIZONA

ARIZONA OPERA COMPANY
Glynn Ross, General Director

YEARS IN OPERATION: 14. FOUNDED IN: 1970. PERFORMANCE HOUSES: Tucson Community Center, Music Hall; capacity: 2,200. Phoenix Civic Plaza, Symphony Hall; capacity: 2,500. 1984-85 SEASON: 14th Season, presenting 3 operas, in a total of 12 performances. EDUCATION PROGRAMS: State tour of truncated "Carmen". AUDITIONS: Contact Glynn Ross. APPRENTICE PROGRAM: Undergoing change. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$32.00. FY 1983-84 OPERATING BUDGET: not available. FY 1984-85 OPERATING BUDGET: not available. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 14,000 at home; 10,000 on tour. ADDRESS: 3501 N. Mountain, Box 42828, Tucson, AZ 85733 (602) 293-4336.

1984-85 SEASON PRODUCTIONS: *Aida, Boris Godunov, The Merry Widow.*

ARKANSAS

THE ARKANSAS OPERA THEATRE
Dr. Ann Chotard, General/Artistic Director

YEARS IN OPERATION: 11. FOUNDED IN: 1973. PERFORMANCE HOUSE: The Arkansas Arts Center; capacity: 389. 1984-85 SEASON: 12th Season, presenting 4 operas, in a total of 7 performances. EDUCATION PROGRAMS: Extensive tri-state tour playing to over 50,000 students. AUDITIONS: By appointment with the General/Artistic Director. APPRENTICE PROGRAM: Singers in mainstage and touring productions receive vocal coaching and classes in stage movement, in addition to blocking and musical work for the specific show. 1984-85 SINGLE TICKET PRICE RANGE: $11.00-$15.00. FY 1983-84 OPERATING BUDGET: $290,000. FY 1984-85 OPERATING BUDGET: $434,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,120 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 53,000. ADDRESS: 908 Rock Street, Little Rock, AR 72202 (501) 372-7863.

1984-85 SEASON PRODUCTIONS: *The Abduction from the Seraglio, La Boheme, Clair de Lune* (Libby Larsen—world premiere), *Iolanthe.*

CALIFORNIA

CALIFORNIA COAST OPERA
(Formerly Scholar Opera)
Donald Straka, General Director
Margaret Straka, Company Manager

YEARS IN OPERATION: 8. FOUNDED IN: 1976. PERFORMANCE HOUSES: Spangenberg Theatre; capacity: 1,000. Foothill Theatre; capacity: 1,000. 1984-85 SEASON: 9th Season, presenting 2 operas, in a total of 8 performances. EDUCATION PROGRAMS: In-school Programs are toured by Scholar Opera, education subsidiary, to San Francisco Bay Area schools one month prior to each production in main theater. Docents provide follow-up programs to these schools after public performance of each opera. AUDITIONS: By appointment anytime. Contact General Director. 1984-85 SINGLE TICKET PRICE RANGE: $7.00-$18.00. FY 1983-84 OPERATING BUDGET: $215,000. FY 1984-85 OPERATING BUDGET: $230,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,261 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 40,000. ADDRESS: 877 Moana Court, Palo Alto, CA 94306 (415) 328-1790.

1984-85 SEASON PRODUCTIONS: To be announced.

LOS ANGELES OPERA THEATER
Johanna Dordick, Artistic Director
Henry Holt, Music Director

YEARS IN OPERATION: 6. FOUNDED IN: 1978. PERFORMANCE HOUSE: Wilshire Ebell Theatre; capacity: 1,268. 1985-86 SEASON: 6th Season, presenting 3 operas, in a total of 15 performances. EDUCATION PROGRAMS: Evening performance of each opera is presented for high school students free of charge. AUDITIONS: Auditions in Los Angeles and New York. Send resume, photos and reviews plus request for an appointment to Artistic Director. APPRENTICE PROGRAM: A small group of Los Angeles area singers are chosen through auditions to participate in main stage productions performing secondary roles, understudying leading roles and in the chorus. They receive coaching, training in acting, makeup and auditions and in the business of being a singer. 1984-85 SINGLE TICKET PRICE RANGE: $15.00-$40.00. FY 1983-84 OPERATING BUDGET: $753,850. FY 1984-85 PROJECTED BUDGET: $870,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,550 at home. ADDRESS: 680 Wilshire Place, Suite 303, Los Angeles, CA 90005-3968 (213) 388-7722.

1984 AND 1985-86 SEASON PRODUCTIONS: *Der Rosenkavalier, Madama Butterfly; The Rake's Progress, Don Giovanni, Lucia di Lammermoor.*

MARIN OPERA COMPANY
Ingrid M. Martinez, General Director
Hugo R. Rinaldi, Music Director
George C. Martinez, Managing Director

YEARS IN OPERATION: 5. FOUNDED IN: 1978. PERFORMANCE HOUSE: Marin Veteran's Memorial Auditorium; capacity: 2,000. 1984-85 SEASON: 6th Season, presenting 4 operas, in a total of 10 performances. EDUCATION PROGRAMS: School programs in county schools for all ages—presenting lead singers in costume with highlights from each opera being presented. Question and answer session. AUDITIONS: Annual Auditions held in November—finals for those cast with orchestra, for scholarships; special auditions arranged. Contact Lois Knill. APPRENTICE PROGRAM: Four scholarships given to instrumentalists through Dominican College to participate in the professional Marin Opera Orchestra. 1984-85 SINGLE TICKET PRICE RANGE: $7.50-$15.00. FY 1983-84 OPERATING BUDGET: $200,000. FY 1984-85 OPERATING BUDGET: $300,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,000 at home. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 1,000,000 (radio). ADDRESS: 20-B Pimentel Court, Suite 16, Ignacio, CA 94947 (415) 382-1455.

1984-85 SEASON PRODUCTIONS: *The Barber of Seville, Adriana Lecouvreur, Cavalleria Rusticana/I Pagliacci.*

SACRAMENTO OPERA
Marianne H. Oaks, General Director

YEARS IN OPERATION: 3. FOUNDED IN: 1981. PERFORMANCE HOUSE: Sacramento Community Center Theatre; capacity: 2,380. 1984-85 SEASON: 3rd Season, presenting 2 operas, in a total of 4 performances. EDUCATION PROGRAMS: Opera Outreach from K through 12; Brown Bag Opera presented three times per season; Talent Bank Singers; regularly scheduled seminars and concerts. AUDITIONS: Open auditions, contact Marianne H. Oaks. APPRENTICE PROGRAM: Talent Bank Singers, regularly scheduled seminars and concerts. 1984-85 SINGLE TICKET PRICE RANGE: $7.50-$25.00. FY 1983-84 OPERATING BUDGET: $200,000. FY 1984-85 OPERATING BUDGET: $300,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 6,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,000. ADDRESS: 650 University Avenue, #206, Sacramento, CA 95825 (916) 920-4587 or 920-4401.

1984-85 SEASON PRODUCTIONS: *Rigoletto, Madama Butterfly.*

SAN DIEGO OPERA
Ian D. Campbell, General Director

YEARS IN OPERATION: 19. FOUNDED IN: 1965. PERFORMANCE HOUSE: Civic Theatre; capacity: 2,902. 1984-85 SEASON: 20th Season, presenting 6 operas, in a total of 24 performances. EDUCATION PROGRAMS: Dress Rehearsals for elementary and secondary students; "Opera It's Grand" troupe travels to schools with "Sid The Serpent Who Wanted To Sing"; lecture demonstrations in schools; special evenings showcasing local artists for guilds and local societies

and clubs. AUDITIONS: By appointment with General Director. 1984-85 SINGLE TICKET PRICE RANGE: $7.00-$35.00. FY 1983-84 OPERATING BUDGET: $3,642,000. FY 1984-85 OPERATING BUDGET: $3,753,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 72,445 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,500. ADDRESS: P.O. Box 988, San Diego, CA 92112 (619) 232-7636.

1984-85 SEASON PRODUCTIONS: *Peter Grimes, La Traviata, Hansel and Gretel, The Merry Widow, La Boheme, Oberto.*

SAN FRANCISCO OPERA

Terence A. McEwen, General Director, OPERA America Board Member

Robert Walker, Business Manager

YEARS IN OPERATION: 61. FOUNDED IN: 1923. PERFORMANCE HOUSES: War Memorial Opera House; capacity: 3,252. Herbst Theater; capacity: 990. 1984-85 SEASON: 62nd Season, presenting 14 operas, in a total of 102 performances. EDUCATION PROGRAMS: Guild operates Opera for Young Audiences program presenting full matinee performances in the original language with SUPERTITLES (TM) for youth at all age levels and handicapped; Operatunities. AUDITIONS: San Francisco Opera Center Auditions are held annually nationwide. Interested singers should contact San Francisco Opera Center. APPRENTICE PROGRAM: San Francisco Opera Center comprises all affiliate programs of the San Francisco Opera: Merola Opera Program, Western Opera Theater, Adler Fellowships, Showcase series, Brown Bag Opera, American Opera Project. Wig & Makeup School: a seven month intensive training program in all aspects of theatrical makeup and wigs; interested makeup artists should contact San Francisco Opera Wig and Makeup School. 1984-85 SINGLE TICKET PRICE RANGE: $5.00-$58.00. FY 1983-84 OPERATING BUDGET: $18,500,000. FY 1984-85 OPERATING BUDGET: $18,090,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 319,780 at home; 52,450 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 138,206. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 32 million (radio); approximately 50 million (television). ADDRESS: War Memorial Opera House, 301 Van Ness Avenue, San Francisco, CA 94102 (415) 861-4008

1984-85 SEASON PRODUCTIONS: Summer 1984: *Don Pasquale, Siegfried, Aida, Die Fledermaus;* Fall 1984: *Ernani, Carmen, Don Giovanni, L'Elisir d'Amore, La Sonnambula, Rigoletto, Madama Butterfly, Elektra, Khovantchina, Anna Bolena.*

COLORADO

CENTRAL CITY OPERA HOUSE ASSOCIATION

Anne Atherton Randolph, General Director

John Moriarty, Artistic Director

YEARS IN OPERATION: 52. FOUNDED IN: 1932. PERFORMANCE HOUSE: Central City Opera House; capacity: 756. 1984 SUMMER SEASON: 52nd Season, presenting 3 operas, in a total of 32 performances. EDUCATION PROGRAMS: Central City Singers give short programs in schools, service clubs and community organizations. AUDITIONS: Contact Central City Opera House Association. APPRENTICE PROGRAM: Performance of minor roles and chorus, major roles at Youth Performances, classes in diction, acting, movement, audition techniques and stage makeup. 1984-85 SINGLE TICKET PRICE RANGE: $15.00-$50.00. FY 1983-84 OPERATING BUDGET: $1,163,460. FY 1984-85 OPERATING BUDGET: $1,281,377. SUMMER 1983 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 20,000 at home. ADDRESS: 1615 California St., Suite 614, Denver, CO 80202 (303) 623-7167.

1984 SUMMER SEASON PRODUCTIONS: *Rigoletto, Cinderella, The Student Prince, The Face on the Barroom Floor. The Student Prince* will tour to Fort Collins, Denver, and Colorado Springs.

COLORADO OPERA FESTIVAL

Donald P. Jenkins, General Director

Diane Benninghoff, Executive Director

YEARS IN OPERATION: 14. FOUNDED IN: 1970. PERFORMANCE HOUSES: Pikes Peak Center; capacity: 1,900; Colorado College, Armstrong Hall; capacity: 750. 1984-85 SEASON: 14th Season, presenting 2 operas, in a total of 6 performances. EDUCATION PROGRAMS: 10 elementary school performances to over 3,000 students in cooperation with PAYO (Performing Arts for Youth Organization) with professional singers. Summer: Technical and Artistic staff participate in pre-opera educational sessions. AUDITIONS: Contact Donald P. Jenkins in September-October by letter. Auditions held in New York in November. APPRENTICE PROGRAM: Company Singers—Artist in residence program. Secondary roles in principal productions. Principal roles in their own workshop production. (In 1984 two nights of contemporary one-act operas, *Escorial, Die Kluge, Miss Havisham's Wedding Night.*) 1984-85 SINGLE TICKET PRICE RANGE: $12.00-$40.00. FY 1983-84 OPERATING BUDGET: $325,000. FY 1984-85 OPERATING BUDGET: $362,000. SUMMER 1983 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,630 at home. SUMMER 1983 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,750. ADDRESS: P.O. Box 1484, Colorado Springs, CO 80901 (303) 473-0073.

1984 SUMMER SEASON PRODUCTIONS: *Tosca, The Merry Widow;* Company Singer Production: *Escorial/Die Kluge/Miss Havisham's Wedding Night.*

FOUR CORNERS OPERA ASSOCIATION

Robert Gregori, Co-General Director
Judith Turano, Co-General Director

YEARS IN OPERATION: 6. FOUNDED IN: 1978. PERFORMANCE HOUSES: Fine Arts Auditorium; capacity: 500. Ft. Lewis College Theater; capacity: 200. 1984-85 SEASON: 7th Season, presenting 3 operas, in a total of 15 performances. EDUCATION PROGRAMS: Open dress rehearsals for students, senior citizens, and handicapped for $5.00. AUDITIONS: Contact General Directors directly at address and phone numbers below. APPRENTICE PROGRAM: Training and performing program for young professionals—performances of *The Face on the Barroom Floor*, performances of scenes ("Opera a la Carte"), luncheon concerts, and some supporting roles in major productions. 1984-85 SINGLE TICKET PRICE RANGE: $15.00-$22.00. FY 1983-84 OPERATING BUDGET: $135,000. FY 1984-85 OPERATING BUDGET: $150,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,000. ADDRESS: P.O. Box 1035, Durango, CO 81301 (303) 259-2606 or (505) 325-9681.

1984 SUMMER SEASON PRODUCTIONS: *Madame Butterfly, Face on the Barroom Floor, Don Pasquale.*

1985 SUMMER SEASON PRODUCTIONS: *Gianni Schicchi/Il Tabarro, The Rape of Lucretia, Face on the Barroom Floor.*

CONNECTICUT

CONNECTICUT OPERA

George D. Osborne, General Director
Doris Kosloff, Music Director
Terry Hicklin, Managing Director

YEARS IN OPERATION: 42. FOUNDED IN: 1942. PERFORMANCE HOUSES: Bushnell Memorial Hall; capacity: 2,700. Civic Center; capacity: 11,000. 1984-85 SEASON: 42nd Season, presenting 4 operas, in a total of 12 performances. EDUCATION PROGRAMS: Student matinees of 2 operas; 250 in-school performances. AUDITIONS: By appointment; contact Doris Kosloff, Music Director. APPRENTICE PROGRAM: Young singers engaged for 9-month contract. 1984-85 SINGLE TICKET PRICE RANGE: $6.00-$30.00. FY 1983-84 OPERATING BUDGET: $2,100,000. FY 1984-85 OPERATING BUDGET: $2,300,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 35,000 at home; 15,000 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 145,000. ADDRESS: 15 Lewis St., Hartford, CT 06103 (203) 241-0251.

1984-85 SEASON PRODUCTIONS: *La Traviata, The Barber of Seville, Samson et Dalila, Man of La Mancha.*

STAMFORD STATE OPERA, INC.

F. D. Rich, Jr., President
Giovanni Consiglio, Artistic Director

YEARS IN OPERATION: 16. FOUNDED IN: 1968. PERFORMANCE HOUSE: Stamford Theater; capacity: 1,000. 1984-85 SEASON: 16th Season, presenting 3 operas, in a total of 3 performances. EDUCATION PROGRAMS: Free opera lectures, free opera films, sponsorships of touring children's opera group (Opera Express), open dress rehearsals for students of the arts. AUDITIONS: Contact Giovanni Consiglio. 1984-85 SINGLE TICKET PRICE RANGE: $13.00-$20.00. FY 1983-84 OPERATING BUDGET: $110,000. FY 1984-85 OPERATING BUDGET: $115,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,500 at home. ADDRESS: One Landmark Square, Stamford, CT 06901 (203) 325-0686.

1984-85 SEASON PRODUCTIONS: *La Boheme, Die Fledermaus, La Traviata.*

DISTRICT OF COLUMBIA

THE WASHINGTON OPERA

Martin Feinstein, General Director, OPERA America Secretary
Francis Rizzo, Dramaturg
Gary Fifield, Managing Director

YEARS IN OPERATION: 28. FOUNDED IN: 1956. PERFORMANCE HOUSES: Kennedy Center Opera House; capacity: 2,215. Kennedy Center Terrace Theater; capacity: 475. 1984-85 SEASON: 29th Season, presenting 8 operas (1 double bill), in a total of 72 performances. EDUCATION PROGRAMS: The Washington Opera Guild has a series of lectures covering all operas performed in the season, as well as special student matinees, and special student dress rehearsals. They also sponsor a series of symposia over the local fine arts radio station before the opening of each opera. AUDITIONS: By invitation only. 1984-85 SINGLE TICKET PRICE RANGE: $13.50-$55.00. FY 1983-84 OPERATING BUDGET: $4,661,000. FY 1984-85 OPERATING BUDGET: $5,639,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 55,755 at home. 1983-84 EST. TOTAL BROADCAST AUDIENCE: *Cosi fan tutte* was broadcast over NPR on April 28 and July 8, 1984 (radio). ADDRESS: Kennedy Center, Washington, D.C. 20566 (202) 822-4700.

1984-85 SEASON PRODUCTIONS: *La Boheme, The Merry Widow, Le Nozze di Figaro, La Sonnambula, The Telephone/The Medium, L'Italiana in Algeri, The Rake's Progress.*

FLORIDA

FLORIDA OPERA WEST, INC.
Thomas Palmer, General Manager

YEARS IN OPERATION: 8. FOUNDED IN: 1976. PERFORMANCE HOUSES: Ruth Eckerd Hall, Clearwater; capacity: 2,189. Bayfront Center, St. Petersburg; capacity: 2,149; 1984-85 SEASON: 8th Season, presenting 3 operas, in a total of 6 performances, including one New York City Opera touring production. EDUCATION PROGRAMS: In School Opera Series: "What is Opera?" (lecture-demonstrations) for elementary schools; and Puccini's *Gianni Schicchi*, in English, for junior and senior high schools. 504 Special Constituencies: "Outreach to Senior Citizen Centers" and "Performances for Disabled Persons". 30 programs comprised of 4 singers and one accompanist. Supported by grants from the National Endowment for the Arts and the Florida Department of State, Division of Cultural Affairs. AUDITIONS: 1. Arranged privately in St. Petersburg; 2. Through the annual OPERA America Conferences; 3. Occasionally in New York City. Contact Thomas Palmer, General Manager. APPRENTICE PROGRAM: 4-6 singers affiliated with Florida Opera West through a Florida university or college, beginning in the Fall of 1985. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$35.00. FY 1983-84 OPERATING BUDGET: $290,000. 1984-85 OPERATING BUDGET: $400,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,400 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,500. ADDRESS: 6437 Central Avenue, St. Petersburg, FL 33710 (813) 381-2151.

1984-85 SEASON PRODUCTIONS: *Roméo et Juliette, Don Giovanni, Rigoletto* (New York City Opera Tour Production).

GREATER MIAMI OPERA ASSOCIATION
Robert Herman, General Manager, OPERA America President
Willie Anthony Waters, Artistic Director
Robert M. Heuer, Assistant General Manager

YEARS IN OPERATION: 43. FOUNDED IN: 1941. PERFORMANCE HOUSES: Dade County Auditorium; capacity: 2,501. Miami Beach Theater of the Performing Arts; capacity: 2,901. Gusman Cultural Center; capacity: 1,715. 1984-85 SEASON: 44th Season, presenting 4 operas and 2 musicals plus "A Musical Salute to Broadway", in a total of 50 performances. EDUCATION PROGRAMS: In-school opera performances for students at all levels throughout South Florida plus performances for senior citizens, handicapped and minority groups. Working dress rehearsal for Girl Scouts; signed dress rehearsal for hearing impaired. Music and technical workshops for high school and college students. S.T.A.R.S. (Summer Training in the Arts: Reaching for Success) for inter-city high school students. Touring program throughout State of Florida. AUDITIONS: By written request to the Artistic Director. APPRENTICE PROGRAM: Apprentice program offered in both American Musical season and Opera season. Includes training in acting, voice, movement and diction plus performance in chorus and roles in major productions as well as workshops. 1984-85 SINGLE TICKET PRICE RANGE: $6.00-$60.00. FY 1983-84 OPERATING BUDGET: $3,586,816. FY 1984-85 OPERATING BUDGET: $5,221,791. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 52,220 at home; 6,000 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 70,000. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 250,000 (radio). ADDRESS: 1200 Coral Way, Miami, FL 33145 (305) 854-1643.

1984-85 SEASON PRODUCTIONS: *Annie Get Your Gun, Carousel, A Musical Salute to Broadway, La Gioconda, L'Italiana in Algeri, Madama Butterfly, Ernani.*

ORLANDO OPERA COMPANY
Richard Owens, General Manager

YEARS IN OPERATION: 26. FOUNDED IN: 1958. PERFORMANCE HOUSE: Bob Carr Performing Arts Centre; capacity: 2,476. 1984-85 SEASON: 26th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Puppet Opera Shop (grades 1-6); All About Our Voices (grades 6-8); Opera Through the Looking Glass (grades 9-college and adults). Choral workshop and clinic offering classes in diction, movement, acting, solo performance, musical periods, and master classes in mid-September 1984. AUDITIONS: Bi-annual in mid-spring; early winter both locally and in New York. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$27.50. FY 1983-84 OPERATING BUDGET: $504,360. FY 1984-85 OPERATING BUDGET: $531,174. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 15,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 7,000. ADDRESS: 1900 North Mills Avenue, Suite 4, Orlando, FL 32803 (305) 896-7575.

1984-85 SEASON PRODUCTIONS: *Rigoletto, The Magic Flute, The Student Prince.*

PALM BEACH OPERA
Lynne H. Johnson, Executive Director
Anton Guadagno, Artistic Director

YEARS IN OPERATION: 23. FOUNDED IN: 1961. PERFORMANCE HOUSE: West Palm Beach Auditorium; capacity: 1,800. 1984-85 SEASON: 23rd Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Fully staged and costumed productions (1 hour in length) performed in 30 school centers for over 12,000 students including teacher lectures at dress rehearsals; handicapped invited to dress rehearsals plus $3,000 worth of subscription tickets to handicapped and college students complimentary; season previews and lectures for adults and students. AUDITIONS: Contact Lynne Johnson; send resume, photo and tape if possible. APPRENTICE PROGRAM: Scholarship contests annually with prizes of over $15,000 for Junior and Advanced entrants. Winners sing in productions and perform in concert. 1984-85 SINGLE TICKET PRICE RANGE: $6.00-$50.00. FY 1983-84 OPERATING BUDGET: $435,000. FY 1984-85 OPERATING BUDGET: $545,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 18,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 7,000. ADDRESS: 415 South Olive Avenue, West Palm Beach, FL 33401 (305) 833-7888.

1984-85 SEASON PRODUCTIONS: *Madama Butterfly, La Traviata, Samson et Dalila.*

SARASOTA OPERA ASSOCIATION, INC.

Victor De Renzi, Artistic Director
William Gillespie, Managing Director (through September, 1984)

YEARS IN OPERATION: 26. FOUNDED IN: 1959. PERFORMANCE HOUSE: Sarasota Theater of the Arts; capacity: 740 (till 1986; 1,000 when fully renovated). 1984-85 SEASON: 26th Season, presenting 4 operas, in a total of 20 performances. EDUCATION PROGRAMS: In-school outreach programs, student dress rehearsal(s); Children's Opera, March 9 and 16, 1985, in cooperation with OPERA FOR YOUTH, which is relocating to Sarasota in 1984. AUDITIONS: Send resume to company mailing address. Singers may be auditioned by Artistic Director in New York or Florida if resume warrants. APPRENTICE PROGRAM: Eight week program; airfare, housing, weekly stipend; 24 apprentices enrolled, chorus roles for all main season productions, master classes, training, separate Apprentice Program staff, comprimario roles possible. 1984-85 SINGLE TICKET PRICE RANGE: $21.00 (Student rush $10.00)-$30.00. FY 1983-84 OPERATING BUDGET: $584,200. FY 1984-85 OPERATING BUDGET: $680,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 500. ADDRESS: 61 North Pineapple Avenue, Sarasota, FL 33577 (813) 366-8450.

1984-85 SEASON PRODUCTIONS: *Fidelio, Lucia di Lammermoor, The Abduction from the Seraglio, The Rake's Progress.*

GEORGIA

AUGUSTA OPERA ASSOCIATION, INC.

Edward Bradberry, General Director

YEARS IN OPERATION: 18. FOUNDED IN: 1967. PERFORMANCE HOUSE: Miller Theatre; capacity: 1,364. 1984-85 SEASON: 18th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Reduced prices for students at regular performances; resident artists make civic and school appearances; In-school education program. AUDITIONS: New York auditions twice annually. Auditions in Augusta year-round by appointment. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$20.00. FY 1983-84 OPERATING BUDGET: $203,875. FY 1984-85 OPERATING BUDGET: $256,420. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,920 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 8,000. ADDRESS: Box 3865, Hill Station, Augusta, GA 30904 (404) 738-0451.

1984-85 SEASON PRODUCTIONS: *H.M.S. Pinafore, Regina, Lucia di Lammermoor.*

HAWAII

HAWAII OPERA THEATRE

Rosanne M. Cribley, General Manager
Beatrice Freitas, Artistic Director

YEARS IN OPERATION: 25. FOUNDED IN: 1960. PERFORMANCE HOUSE: Neal S. Blaisdell Concert Hall; capacity: 2,017. 1984-85 SEASON: 25th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: A touring program presented in the schools, "A Mini Opera" for grades 4 through 8; "Sid the Serpent Who Wanted to Sing", grades K through 3, "Opera Insights" previews before each production AUDITIONS: By appointment, contact Beatrice Freitas. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$30.00. FY 1983-84 OPERATING BUDGET: $590,000. FY 1984-85 OPERATING BUDGET: $600,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 17,652 at home. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 45,000 (radio). ADDRESS: 987 Waimanu St., Honolulu, HI 96814 (808) 521-6537.

1984-85 SEASON PRODUCTIONS: *The Magic Flute, The Flying Dutchman, Madame Butterfly.*

ILLINOIS

CHICAGO OPERA THEATER

Alan Stone, Artistic Director
Marc Scorca, Managing Director

YEARS IN OPERATION: 11. FOUNDED IN: 1973. PERFORMANCE HOUSE: Athenaeum Theatre; capacity: 925. 1984-85 SEASON: 11th Season, presenting 3 operas, in a total of 18 performances. EDUCATION PROGRAMS: Approximately 20 performances each year of abridged versions of operas are given in schools, staged with piano accompaniment. AUDITIONS: Call administrative office and ask to be put on audition mailing list, or submit resume to artistic director. APPRENTICE PROGRAM: The education program is, in essence, an apprentice program. Those who sing in the abridged operas frequently audition and obtain parts in mainstage productions. 1984-85 SINGLE TICKET PRICE RANGE: $7.00-$27.50. FY 1983-84 OPERATING BUDGET: $725,100. FY 1984-85 OPERATING BUDGET: $763,997. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,000. ADDRESS: 410 South Michigan Avenue, Suite 540, Chicago, IL 60605 (312) 663-0555.

1984-85 SEASON PRODUCTIONS: *Orfeo, The Elixir of Love, The Crucible.*

LYRIC OPERA OF CHICACO

Ardis Krainik, General Manager, OPERA America Vice President
Bruno Bartoletti, Artistic Director
Danny Newman, Public Relations Counsel
William Mason, Director of Operations, Artistic and Production
Earl Jay Schub, Director of Public Relations
Farrell Frentress, Director of Development
Richard Dowsek, Director of Administration

YEARS IN OPERATION: 29. FOUNDED IN: 1954. PERFORMANCE HOUSE: Civic Opera House; capacity: 3,563. 1984-85 SEASON: 30th Season, presenting 7 operas, in a total of 54 performances. EDUCATION PROGRAMS: Complete matinee performances exclusively for students at reduced prices; special teacher workshops; lecture series for the general public throughout the metropolitan area; lecture demonstrations in the theater; special one-hour performances of one-act or condensed operas in English for grade school children; informances and demonstrations in the schools. AUDITIONS: Auditions are held in Chicago and New York periodically throughout the year. Requests for auditions should be addressed to the General Manager. APPRENTICE PROGRAM: The Lyric Opera Center for American Artists, a year-round, in-residence affiliate company, provides advanced training experience and performing opportunities for American singers selected through a nation-wide audition process. 1984-85 SINGLE TICKET PRICE RANGE: $9.00-$58.00. FY 1983-84 OPERATING BUDGET: $11,600,000. FY 1984-85 OPERATING BUDGET: $12,300,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 199,983 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 25,200 (Lyric Opera Center). 1983-84 EST. TOTAL BROADCAST AUDIENCE: 31,500,000 (radio). ADDRESS: 20 North Wacker Drive, Chicago, IL 60606 (312) 332-2244.

1984-85 SEASON PRODUCTIONS: *Eugene Onegin, Arabella, Die Entführung aus dem Serail, Ernani, Carmen, Die Frau ohne Schatten, Il Barbiere di Siviglia.*

OPERA ILLINOIS

Nancy Hotchkiss, General Manager

YEARS IN OPERATION: 8. FOUNDED IN: 1976. PERFORMANCE HOUSES: Hinsdale Central Auditorium; capacity: 1,242; Sheely Center, Northbrook; capacity: 1,480. 1984-85 SEASON: 9th Season, to be announced. AUDITIONS: Write or phone for an audition application. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$24.00. FY 1983-84 OPERATING BUDGET: $240,000. FY 1984-85 OPERATING BUDGET: $320,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,500 at home. ADDRESS: P.O. Box 414, Hinsdale, IL 60521 (312) 655-8989.

1984-85 SEASON PRODUCTIONS: *Rigoletto, Count Ory.*

INDIANA

INDIANAPOLIS OPERA

Robert B. Driver, General/Artistic Director, OPERA America Board Member
James Caraher, Music Director
Thomas Madden, Managing Director

YEARS IN OPERATION: 10. FOUNDED IN: 1975. PERFORMANCE HOUSES: Murat Theatre; capacity: 1,834. Clowes Memorial Hall; capacity: 2,182. 1984-85 SEASON: 10th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: The Outreach/Education Ensemble will perform in local schools, hospitals and civic organizations. AUDITIONS: In the Spring in conjunction with the Consortium of Indiana Advocates for Opera (CIAO), Box 633, Richmond, IN 47374. Also periodic auditions in New York. 1983-84 SINGLE TICKET PRICE RANGE: $9.00-$30.00. FY 1983-84 OPERATING BUDGET: $442,425. FY 1984-85 OPERATING BUDGET: $546,500. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,250 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,000. ADDRESS: 708 E. Michigan Street, Suite 100, Indianapolis, IN 46202 (317) 638-4600.

1984-85 SEASON PRODUCTIONS: *Aida, The Marriage of Figaro, The Mikado.*

WHITEWATER OPERA COMPANY, INC.

Charles Combopiano, General Manager/Artistic Director

YEARS IN OPERATION: 13. FOUNDED IN: 1971. PERFORMANCE HOUSE: Centerville Performing Arts Center; capacity: 707. 1984-85 SEASON: 13th Season, presenting 5 operas, in a total of 10 performances. EDUCATION PROGRAMS: Opera-in-the-Schools Program brings 3 singers, director, accompanist, and tech director plus minimal sets, props, costumes, etc., to perform operatic excerpts in school assembly. Crux of program is audience participation. Open dress rehearsal for school groups. Supplementary preparatory programs on specific operas with film strips, recorded excerpts and commentary. AUDITIONS: Annual May CIAO auditions held in conjunction with 7 other Indiana opera-producing groups; application deadline with approved form, March 1; contact Claire Combopiano at WOC; private auditions by appointment throughout the year; twice yearly in New York City. APPRENTICE PROGRAM: WOC uses young artists throughout its productions and supplementary programs. WOC has an 8-year-old apprentice program with Purdue University Graduate School in lighting design. 1984-85 SINGLE TICKET PRICE RANGE: $6.00-$9.00. FY 1983-84 OPERATING BUDGET: $116,000. FY 1984-85 OPERATING BUDGET: $126,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,200 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 12,000. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 33,000 (television). ADDRESS: 805 Promenade, P.O. Box 633, Richmond, IN 47374 (317) 962-7106.

1984-85 SEASON PRODUCTIONS: *Hello, Dolly!, The Barber of Seville, Amahl and the Night Visitors, Madame Butterfly, Die Fledermaus.*

IOWA

DES MOINES METRO OPERA, INC.
Robert L. Larsen, Artistic Director
Douglas J. Duncan, Managing Director

YEARS IN OPERATION: 12. FOUNDED IN: 1973. PERFORMANCE HOUSES: Blank Performing Arts Center; capacity: 486. Civic Center of Greater Des Moines; capacity: 2,750. 1984-85 SEASON: 12th Season, presenting 3 operas, in a total of 13 performances. EDUCATION PROGRAMS: Family Day at the Opera, Apprentice Artists Concerts, Chamber Music Concerts, adult lecture series, Up With Opera Carnival, Art in the Park ensembles, Elderhostel Program, opera preview programs and lectures, Apprentice Artists tour to Iowa communities with a selection from forty scenes and one-acts from standard and contemporary operas. AUDITIONS: Auditions are held annually (in December and January) in New York and Des Moines by appointment. Auditions for the Apprentice Program may take place in above cities or by taped audition. Call office for appointment. APPRENTICE PROGRAM: A seven-week training program for young singers designed to give maximum performing opportunities to its participants, combined with an extensive program of acting, movement and makeup classes as well as score study and master classes. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$20.00. FY 1983-84 OPERATING BUDGET: $515,000. FY 1984-85 OPERATING BUDGET: $550,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 14,250 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 8,500. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 100,000 (television). ADDRESS: 600 North Buxton St., Indianola, IA 50125 (515) 961-6221.

1984 SUMMER SEASON PRODUCTIONS: *The Marriage of Figaro, Dialogues of the Carmelites, Aida.*

KENTUCKY

KENTUCKY OPERA
Thomson Smillie, General Director
Mary Ann Krebs, Executive Director

YEARS IN OPERATION: 32. FOUNDED IN: 1952. PERFORMANCE HOUSES: Robert S. Whitney Hall; capacity: 2,400. Macauley Theatre; capacity: 1,450. Moritz von Bomhard Theatre; capacity: 600. 1984-85 SEASON: 33rd Season, presenting 4 operas, in a total of 15 performances. EDUCATION PROGRAMS: Three resident artists tour statewide presenting a short (35 minute) entertaining introduction to opera called "Getting Ready for Opera". AUDITIONS: Contact Karen Dalton (502) 584-4500. Auditions held by appointment in Louisville and twice annually in New York City. APPRENTICE PROGRAM: Three resident artists on salary. 1984-85 SINGLE TICKET PRICE RANGE: $5.50-$30.00. FY 1983-84 OPERATING BUDGET: $1,042,195. FY 1984-85 OPERATING BUDGET: $1,137,630. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 12,800. ADDRESS: 631 South Fifth St., Louisville, KY 40202 (502) 584-4500.

1984-85 SEASON PRODUCTIONS: *Turandot, The Italian Girl in Algiers, Albert Herring, The Pearlfishers.*

LOUISIANA

NEW ORLEANS OPERA ASSOCIATION
Arthur G. Cosenza, General Director

YEARS IN OPERATION: 40. FOUNDED IN: 1943. PERFORMANCE HOUSE: New Orleans Theatre of the Performing Arts; capacity: 2,317. 1984-85 SEASON: 41st Season, presenting 4 operas, in a total of 13 performances. EDUCATION PROGRAMS: OPPETS: Life-size puppets which perform opera for pre-school and elementary grades, with recorded music, by engagement. INTRODUCTION TO OPERA: A program consisting of one act from a tragic opera, sung in the original language, and one act from a comic opera, sung in English. STUDENT PERFORMANCE: Uses all facilities of evening performances, but substitutes young, American singers in the major roles. AUDITIONS: By writing to the Association and sending biographical material and pictures; or through New York auditions with various managers. APPRENTICE PROGRAM: Louisiana Internship Project Program, held annually, is open to all young aspiring singers in the state, who are ready to launch their careers and need a start. Brochures are released, explaining the program and containing an application blank. Those selected are used in the season. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$55.00. FY 1983-84 OPERATING BUDGET: $1,115,000. FY 1984-85 OPERATING BUDGET: $1,152,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 22,628 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,000. ADDRESS: 333 St. Charles Ave., Suite 907, New Orleans, LA 70130 (504) 529-2278.

1984-85 SEASON PRODUCTIONS: *Aida, Carmen, La Traviata, Hansel and Gretel.*

SHREVEPORT OPERA
Robert Murray, General Director

YEARS IN OPERATION: 36. FOUNDED IN: 1949. PERFORMANCE HOUSES: Civic Theatre; capacity: 1,749. Regional Parks and Theatres; capacity: 300 to 10,000. 1984-85 SEASON: 36th Season, presenting 3 operas, in a total of 3 performances. EDUCATION PROGRAMS: Opera Tour; Informances; Clinic, Met Opera Boxes in classrooms; children's chorus; Poster contest; area auditions for choruses and supers; "Opera On Wheels". AUDITIONS: Regional (300 mile radius) annual "Singer of the Year" competition in February; others via OPERA America, National Opera Association, and Southern Opera Conference auditions and by appointment. 1984-85 SINGLE TICKET PRICE RANGE: $2.00-$30.00. FY 1983-84 OPERATING BUDGET: $310,000. FY 1984-85 OPERATING BUDGET: $340,000. 1983-84 TOTAL ATTENDANCE

AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,750 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 4,200. ADDRESS: 515 Spring Street, Shreveport, LA 71101 (318) 227-9503.

1984-85 SEASON PRODUCTIONS: *The Student Prince, The Magic Flute, La Boheme,* plus "Classic Highlights".

MARYLAND

ANNAPOLIS OPERA, INC.

Richard Getke, General Manager/Artistic Director

YEARS IN OPERATION: 12. FOUNDED IN: 1972. PERFORMANCE HOUSES: Annapolis Senior High School; capacity: 700. Maryland Hall for the Creative Arts; capacity: 900. 1984-85 SEASON: 13th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Opera-For-the-Schools Program plays to approximately 3,000 children in the private, public and parochial schools of Anne Arundel County. Presented once a year over two days, the program stresses audience participation in educational and original shows. The program takes place at Maryland Hall. AUDITIONS: Audition Committee reviews resumes and invites those they find appropriate for the next season of operas to audition. 1984-85 SINGLE TICKET PRICE RANGE: $12.50-$15.00. FY 1983-84 OPERATING BUDGET: $119,000. FY 1984-85 OPERATING BUDGET: $100,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,900 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,000. ADDRESS: P.O. Box 24, Annapolis, MD 21404 (301) 269-7866.

1984 SEASON PRODUCTIONS: To be announced.

BALTIMORE OPERA COMPANY

Jay C. Holbrook, General Manager, OPERA America Board Member

William A. Yannuzzi, Music Director

John J. Lehmeyer, Director of Production

YEARS IN OPERATION: 33. FOUNDED IN: 1950. PERFORMANCE HOUSES: Lyric Opera House; capacity: 2,500. Friedberg Auditorium—Peabody Conservatory; capacity: 704. 1984-85 SEASON: 34th Season, presenting 7 operas, in a total of 34 performances. EDUCATION PROGRAMS: Baltimore Opera Company's educational subsidiary, Baltimore Opera Touring Theatre, tours throughout Maryland in an annual 5 week, 42 performance tour. One production per season is produced. Baltimore Opera Touring Theatre is non-revenue producing, totally grant supported. "Opera Education for Youth Program" makes free tickets to Lyric Opera House performances available to school children and senior citizens. Lectures and informances provided for community. AUDITIONS: Singers may audition by appointment with William A. Yannuzzi, Music Director. Young artists are also heard via Baltimore Opera's Annual Vocal Competition. 1984-85 SINGLE TICKET PRICE RANGE: $12.50-41.00. FY 1983-84 OPERATING BUDGET: $2,100,000. FY 1984-85 OPERATING BUDGET: $2,300,000. 1983-84 ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 40,000 at home. 1983-84 ATTENDANCE AT ALL OTHER PERFORMANCES: 40,000. ADDRESS: 40 West Chase Street, Baltimore, MD 21201 (301) 727-0592.

1984-85 SEASON PRODUCTIONS: *Candide, Cinderella, La Divina/The Stronger/The Italian Lesson* (Hoiby—World Premiere), *Madama Butterfly, Rigoletto.*

MASSACHUSETTS

BOSTON LYRIC OPERA COMPANY

John Balme, General Director

YEARS IN OPERATION: 8. FOUNDED IN: 1976. PERFORMANCE HOUSE: Northeastern University Auditorium; capacity: 1,200. 1984-85 SEASON: 9th Season, presenting 3 operas, in a total of 3 performances. EDUCATION PROGRAMS: Schools affiliate—Brown Bag Opera. AUDITIONS: Application in writing to General Director. Tapes always requested. 1984-85 SINGLE TICKET PRICE RANGE: $5.00-$15.00. FY 1984-85 OPERATING BUDGET: $120,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: The season was cancelled. ADDRESS: 102 The Fenway, Boston, MA 02115 (617) 267-1512.

1984-85 SEASON PRODUCTIONS: To be announced.

OPERA COMPANY OF BOSTON

Sarah Caldwell, Artistic Director

Melissa Dembro, Business Manager

YEARS IN OPERATION: 26. FOUNDED IN: 1958. PERFORMANCE HOUSE: The Opera House; capacity: 2,600. 1984-85 SEASON: 26th Season, presenting 6 operas, in a total of 24 performances. EDUCATION PROGRAMS: Children's Opera Program: pilot project to introduce opera to grades 3-12 in 10 Boston public schools, Lexington Public Schools, Natick Public Schools; fostering integration between primarily white schools and primarily black schools. AUDITIONS: Guild sponsored auditions annually in spring; by appointment other times. Contact Guild Auditions, P.O. Box 56, Babson Park, MA 02157. 1984-85 SINGLE TICKET PRICE RANGE: $12.00-$42.00. FY 1983-84 OPERATING BUDGET: $2,000,000. FY 1984-85 OPERATING BUDGET: $2,000,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 38,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 34,000. ADDRESS: 539 Washington St., Boston, MA 02111 (617) 426-5300.

1984-85 SEASON PRODUCTIONS: *The Tales of Hoffmann* (Fall of '84); *The Makropulos Case, Lucia di Lammermoor, Tosca, Taverner, La Fanciulla del West* (Spring of '85).

MICHIGAN

MICHIGAN OPERA THEATRE
David DiChiera, General Director, OPERA America Board Member

YEARS IN OPERATION: 14. FOUNDED IN: 1970. PERFORMANCE HOUSES: Music Hall; capacity: 1,790. Masonic Auditorium; capacity: 4,500. 1984-85 SEASON: 14th Season, presenting 4 operas, in a total of 35 performances. EDUCATION PROGRAMS: Full performances for students at all levels in schools; Overture to Opera tours Detroit Metropolitan Area with performances for students and adults at all levels; Black studies; Michigan Opera Theatre in Residence tours the state with one full opera plus one-acts and lecture demonstration; curriculum consulting; radio and TV; cooperative program with Detroit Community Music School. AUDITIONS: By appointment; send resume and photo. APPRENTICE PROGRAM: Young Artists Intern Program—singers perform comprimario roles, cover major roles, sing in chorus; classes in acting, make-up, movement and role preparation; master classes and coaching. Production interns in costuming, technical theater, make-up/wigs, stage management, music and production/music administration. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$37.50. FY 1983-84 OPERATING BUDGET: $1,790,157. FY 1984-85 OPERATING BUDGET: $2,000,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 40,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 40,500. ADDRESS: 350 Madison Avenue, Detroit, MI 48226 (313) 963-3717.

1984-85 SEASON PRODUCTIONS: *The Merry Widow, The Magic Flute, Sweeney Todd, Aida.*

MINNESOTA

MINNESOTA OPERA COMPANY
Edward Corn, General Director
Philip Brunelle, Principal Conductor
H. Wesley Balk, Director of Artistic Development

YEARS IN OPERATION: 21. FOUNDED IN: 1963. PERFORMANCE HOUSE: Ordway Music Theatre; capacity: about 1,700. 1984-85 SEASON: 22nd Season, presenting 3 operas, in a total of 12 performances. EDUCATION PROGRAMS: Midwest Opera Theater, the touring and educational affiliate of Minnesota Opera, tours throughout the Upper Midwest, giving performances and conducting education residencies. It also performs special education programs in schools throughout the Twin Cities of Minneapolis and St. Paul—up to 100 per season. AUDITIONS: By written request to Minnesota Opera Company, including a resume and photograph. Auditions are held annually in spring in New York and summer in Minneapolis/St. Paul. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$25.00 (limited boxes $36.00). FY 1983-84 OPERATING BUDGET: $1,013,052. FY 1984-85 OPERATING BUDGET: $1,247,788. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 21,675 at home; 3,400 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 850. ADDRESS: Park Square Court, 400 Sibley Street, Suite 20, St. Paul, MN 55101 (612) 221-0122

1984-85 SEASON PRODUCTIONS: *Animalen* (Werle/Danielsson—American premiere), *The Magic Flute, Casanova's Homecoming* (Argento—world premiere).

MISSISSIPPI

THE MISSISSIPPI OPERA ASSOCIATION
Franklin Choset, General Manager

YEARS IN OPERATION: 39. FOUNDED IN: 1945. PERFORMANCE HOUSE: Jackson Municipal Auditorium; capacity: 2,420. 1984-85 SEASON: 40th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Excerpts and lecture demonstrations to elementary and secondary schools; dress rehearsals open to secondary students; previews for adults; noon-time street opera performances; excerpt performances for the handicapped. AUDITIONS: New York auditions; scheduled individual auditions in Jackson, Mississippi. 1985-85 SINGLE TICKET PRICE RANGE: $5.00-$25.00. FY 1983-84 OPERATING BUDGET: $220,975. FY 1984-85 OPERATING BUDGET: $296,434. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,000 at home. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 68,000 (television). ADDRESS: P.O. Box 1551, Jackson, MS 39205 (601) 960-1528.

1984-85 SEASON PRODUCTIONS: *La Boheme, Salome, Lord Byron's Love Letter* (Raffaello de Banfield/Tennessee Williams).

MISSOURI

LYRIC OPERA OF KANSAS CITY
Russell Patterson, General Director
Brian Lingham, Associate General Director

YEARS IN OPERATION: 26. FOUNDED IN: 1958. PERFORMANCE HOUSE: Lyric Theatre; capacity: 1,650. 1984-85 SEASON: 27th Season, presenting 5 operas, in a total of 28 performances. EDUCATION PROGRAMS: Permanent group of company members that through Guild sponsorship and young audiences programs perform in area schools. Also offer workshops and master classes. School concerts and workshops are offered on tour in eight states in region as part of the company's full production touring program. AUDITIONS: Contact Brian Lingham. Auditions held twice yearly in New York and by appointment in Kansas City year round. 1984-85 SINGLE TICKET PRICE RANGE: $5.00-$25.00. FY 1983-84 OPERATING BUDGET: $1,154,500. FY 1984-85 OPERATING BUDGET: $1,293,700. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 26,500 at home; 8,800 on tour. 1983-84

TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 12,000. ADDRESS: 1029 Central, Kansas City, MO 64105 (816) 471-4933.

1984-85 SEASON PRODUCTIONS: *Candide, La Traviata, Cosi fan tutte, Turandot, The Mikado.*

OPERA THEATRE OF SAINT LOUIS

Richard Gaddes, General Director
Colin Graham, Artistic Director
John Nelson, Music Director
Charles MacKay, Executive Director

YEARS IN OPERATION: 10. FOUNDED IN: 1976. PERFORMANCE HOUSES: Loretto-Hilton Theatre; capacity: 940. Edison Theatre; capacity: 650. 1984-85 SEASON: 10rh Season, presenting 5 operas, in a total of 40 performances. EDUCATION PROGRAMS: Two tours of one-act operas (50 performances), Artists-in-Residence program, Affiliate Artist, Courses and Seminars. AUDITIONS: Send letter, resume and photo to Paul Kilmer, Artistic Coordinator. 1984-85 SINGLE TICKET PRICE RANGE: $6.50-$32.00. FY 1983-84 OPERATING BUDGET: $2,250,000. FY 1984-85 OPERATING BUDGET: $2,600,000. FY 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 31,000 at home; 9,000 (est.) on tour. FY 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 35,000. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 100,000 (radio). ADDRESS: P.O. Box 13148, St. Louis, MO 63119 (314) 961-0171.

1984 SUMMER SEASON PRODUCTIONS: *The Magic Flute, Madame Butterfly, Orfeo and Euridice, Paul Bunyan* (American premiere).

1984-85 SEASON PRODUCTIONS: Winter: *The Mikado*; Summer: *The Barber of Seville, Idomeneo, The Woodlanders* (Paulus/Graham), *Joruri* (Miki/Graham).

SPRINGFIELD REGIONAL OPERA

Dawin Emanuel, Managing Artistic Director

YEARS IN OPERATION: 6. FOUNDED IN: 1979. PERFORMANCE HOUSES: Landers Theatre; capacity: 680; Fantastic Caverns (Opera in a Cave); capacity: 712. 1984-85 SEASON: 6th Season, presenting 3 operas, in a total of 12 performances. EDUCATION PROGRAMS: In February 1985 the Junior League of Springfield will sponsor touring in the local grade schools. This is a three week tour. AUDITIONS: Contact the Springfield Regional Opera office, Mr. Dawin Emanuel (417) 881-1984 or (417) 881-1985. 1984-85 SINGLE TICKET PRICE RANGE: $3.00-$25.00. FY 1983-84 OPERATING BUDGET: $150,193. FY 1984-85 OPERATING BUDGET: $158,395 (projected). 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 4,700 at home; 14,000 on tour. ADDRESS: P.O. Box 3942 GSS, Springfield, MO 65808 (417) 881-1984.

1984-85 SEASON PRODUCTIONS: *Die Fledermaus, Hansel and Gretel, Carmen.*

NEBRASKA

OPERA/OMAHA, INC.

Mary Robert, General Director
John DeMain, Music Director

YEARS IN OPERATION: 26. FOUNDED IN: 1958. PERFORMANCE HOUSE: Orpheum Theatre; capacity: 2,257. 1984-85 SEASON: 26th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Six different in-school presentations designed for specific age groups. Special performances for senior citizens and multi-handicapped. Co-production of *Hansel and Gretel* with the Omaha Public Schools. AUDITIONS: Send resume and photograph. Notification of local and New York City auditions will be sent. APPRENTICE PROGRAM: Three month resident program. Six performers appear in Opera/Omaha mainstage, tour and education productions. 1984-85 SINGLE TICKET PRICE RANGE: $6.50-$22.00. FY 1983-84 OPERATING BUDGET: $877,000. FY 1984-85 OPERATING BUDGET: $1,017,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 28,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 24,000. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 30,000 (radio). ADDRESS: P.O. Box 807 DTS, Omaha, NE 68101 (402) 346-4398.

1984-85 SEASON PRODUCTIONS: *Tosca, Falstaff, Gianni Schicchi/I Pagliacci.*

NEVADA

NEVADA OPERA ASSOCIATION

Ted Puffer, General/Artistic Director
Tawney Waldo, Manager

YEARS IN OPERATION: 16. FOUNDED IN: 1968. PERFORMANCE HOUSE: Pioneer Theatre; capacity: 1,428. 1984-85 SEASON: 17th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: *Hansel and Gretel* in schools in conjunction with Young Audiences. Singer and speaker to schools before each opera production to preview the opera. AUDITIONS: Auditions held in Reno, New York City, Los Angeles, San Francisco; contact Nevada Opera Association for details. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$25.00. FY 1983-84 OPERATING BUDGET: $363,500. FY 1984-85 OPERATING BUDGET: $368,012. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,852 at home. ADDRESS: P.O. Box 3256, Reno, NV 89505 (702) 786-4046.

1984-85 SEASON PRODUCTIONS: *Otello, Eugene Onegin, Pirates of Penzance.*

NEW JERSEY

NEW JERSEY STATE OPERA
Alfredo Silipigni, General Director

YEARS IN OPERATION: 20. FOUNDED IN: 1964. PERFORMANCE HOUSE: Newark Symphony Hall; capacity: 3,365. 1984-85 SEASON: 20th Season, presenting 3 operas, in a total of 3 performances. EDUCATION PROGRAMS: Performances offered for students elementary-college, including handicapped, in cooperation with State Department of Education; matinees for elementary students; in-theater performances and back-stage tours for secondary-college; in-school performances, informances, technical demonstrations and artistic demonstrations for elementary-college; pre-performance lectures for college and handicapped students; adult programs include: excerpts, previews, informance/lectures, slide/film presentations and parks and recreation projects; conduct teacher workshops/training. AUDITIONS: Submit an approved application for the annual auditions program. APPRENTICE PROGRAM: The company has a special on-stage preparation for performing members of the program. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$32.00. FY 1983-84 OPERATING BUDGET: $850,000. FY 1984-85 OPERATING BUDGET: $1,000,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: 1020 Broad St., Newark, NJ 07102 (201) 623-5757.

1984-85 SEASON PRODUCTIONS: *Cavalleria Rusticana/I Pagliacci, Boris Godunov* (Mussorgsky/Rimsky-Korsakov), *Rigoletto.*

NEW MEXICO

THE SANTA FE OPERA
John O. Crosby, General Director

YEARS IN OPERATION: 28. FOUNDED IN: 1956. PERFORMANCE HOUSE: Santa Fe Opera House; capacity: 1,765. 1984-85 SEASON: 28th Season, presenting 6 operas, in a total of 35 performances. EDUCATION PROGRAMS: 3 Youth Opera performances for audience ages 6 to 21 promoted through Guild and local civic contacts statewide. Slide/tape show, live musical program, puppet shows available to youth statewide as general introduction to opera and to prepare them for youth operas; theater tours available to schools statewide during month of May; artistic and technical demonstrations for students and handicapped; pre-performance lectures for visually handicapped; courses on season offered at local colleges and universities. AUDITIONS: Singers audition by appointment; 48 East 63rd St., New York, NY 10021. Technicians contact Dan Duro, P.O. Box 2408, Santa Fe, NM 87501. APPRENTICE PROGRAM: For both singers and technicians. Singers selected by audition; employed under AGMA contract for three months; classes in movement; makeup, languages, acting, diction, dance; individual coaching; apprentices sing small roles and in chorus; apprentice concert in August. Theatre Technicians Program is an intermediate to advanced level training program offering instruction and practical experience in scenery, properties, and costume construction, and stage lighting; selection through application and interview process. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$45.00 ($3.00—standing room, $125.00—benefit top price). FY 1983-84 OPERATING BUDGET: $3,600,000. FY 1984-85 OPERATING BUDGET: $3,600,000. SUMMER 1983 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 64,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 4,000. ADDRESS: P.O. Box 2408, Santa Fe, NM 87501 (505) 982-3851; 48 East 63rd Street, New York, NY 10021 (212) 832-8757.

SUMMER 1984 SEASON PRODUCTIONS: *Eine florentinische Tragödie* (Zemlinsky—American professional premiere)/*Violanta, The Magic Flute, Il Matrimonio Segreto, Intermezzo, We Come to the River* (Henze—American premiere).

NEW YORK

ARTPARK
Joanne Allison, Executive Director
Christopher Keene, Music Director

YEARS IN OPERATION: 10. FOUNDED IN: 1974. PERFORMANCE HOUSE: Artpark Theater; capacity: 2,324 inside, (plus 1,500 lawn). 1984-85 SEASON: 10th Season, presenting 2 operas, in a total of 5 performances. AUDITIONS: Contact General Manager/Theater, Tim Ward, for audition dates locally and in New York City. 1984-85 SINGLE TICKET PRICE RANGE: $4.00-$9.00. FY 1983-84 OPERATING BUDGET: $335,000. FY 1984-85 OPERATING BUDGET: $340,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 8,426 at home. 1983-84 ATTENDANCE AT ALL OTHER PERFORMANCES: 61,752 (musicals). ADDRESS: P.O. Box 371, Lewiston, NY 14092 (716) 745-3377 (winter), (716) 754-9001 (summer).

1984 SUMMER SEASON PRODUCTIONS: *Madama Butterfly* (New York City Opera production), *The Barber of Seville* (New York City Opera production), *Music Man, Brigadoon.*

CHAMBER OPERA THEATRE OF NEW YORK
Thaddeus Motyka, General Director
Beni Montresor, Artistic Advisor
John Evans, Music Administrator

YEARS IN OPERATION: 5. FOUNDED IN: 1979. PERFORMANCE HOUSE: Marymount Manhattan Theatre; capacity: 249. 1984-85 SEASON: 5th Season, number of operas to be announced. EDUCATION PROGRAMS: Open dress rehearsals to area schools of all grade levels, also to senior citizens. A lecture demonstration is then offered according to the level of the prearranged audience entitled "What is Opera?". AUDITIONS: Mail picture and resume to the attention of John Evans. APPRENTICE PROGRAM: "Acting in

Opera", a workshop for professionals, is held four times a year. The workshop deals with scenes, arias and monologues in a series of six sessions. Participants are chosen by audition. 1984-85 SINGLE TICKET PRICE RANGE: $16.00-$25.00. FY 1983-84 OPERATING BUDGET: $231,000. FY 1984-85 OPERATING BUDGET: $683,255. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 1,824 at home; 800 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,978. ADDRESS: 109 West 85th Street, New York, NY 10024 (212) 496-0058.

1984-85 SEASON PRODUCTIONS: To be announced.

CHAUTAUQUA OPERA

Cynthia Auerbach, Artistic Director
Mary-Therese Mennino, Business Manager

YEARS IN OPERATION: 55. FOUNDED IN: 1929. PERFORMANCE HOUSES: Norton Hall; capacity: 1,367. Normal Hall; capacity: 150. 1984-85 SEASON: 56th Season, presenting 4 operas, in a total of 10 performances. EDUCATION PROGRAMS: AGMA Apprentice program, studio workshop (15) scholarship, performances of one-act operas for children and civic organizations, operalogues for summer residents. AUDITIONS: By appointment with Cynthia Auerbach or through Chautauqua Opera, Chatauqua, NY 14722. APPRENTICE PROGRAM: For 11-15 young singers. 1984-85 SINGLE TICKET PRICE RANGE: $6.00-$20.00. FY 1983-84 OPERATING BUDGET: $350,000. FY 1984-85 OPERATING BUDGET: $380,000. FY 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,354 at home. FY 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,500. ADDRESS: P.O. Box 28, Chautauqua, NY 14722 (716) 357-6200.

1984 SUMMER SEASON PRODUCTIONS: *Die Fledermaus, Don Giovanni, Man of La Mancha, Hansel and Gretel.*

GLIMMERGLASS OPERA THEATER

Paul Kellogg, General Manager
Charles Schneider, Music Director

YEARS IN OPERATION: 10. FOUNDED IN: 1975. PERFORMANCE HOUSE: Nicholas J. Sterling Auditorium; capacity: 611. 1984-85 SEASON: 11th Season, presenting 3 operas, in a total of 18 performances. EDUCATION PROGRAMS: Opera Talks—1 before each opera giving historical and musical background for general public; "Singers in the Schools"—informal programs in which singers talk about their careers, their experiences as performers, with arias and scenes—for primary and secondary schools. AUDITIONS: Auditions generally held in New York in October and December. Resumes and photographs with cover letter due by September 10, c/o Paul Kellogg. APPRENTICE PROGRAM: Apprentice training in costume and set construction and administration. SUMMER 1985 SINGLE TICKET PRICE RANGE: $8.50-$18.50. SUMMER 1984 OPERATING BUDGET: $316,000. FY 1984-85 OPERATING BUDGET: $350,000. SUMMER 1983 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,141 at home. SUMMER 1983 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,700. ADDRESS: Box 191, Cooperstown, NY 13326 (607) 547-5704—Administrative, 547-2255—Box Office.

1984 SUMMER SEASON PRODUCTIONS: *The Student Prince, Ariadne on Naxos, Carmen.*

1985 SUMMER SEASON PRODUCTIONS: *Falstaff, Cosi fan tutte, The Bartered Bride.*

LAKE GEORGE OPERA FESTIVAL

Paulette Haupt-Nolen, General Director, OPERA America Board Member
A. Nicholas Buttino, Business Manager
Dina Smith, Director of Planning and Public Relations

YEARS IN OPERATION: 23. FOUNDED IN: 1962. PERFORMANCE HOUSE: Queensbury Festival Auditorium; capacity: 876. 1984-85 SEASON: 23rd Season, presenting 3 operas, in a total of 20 performances. EDUCATION PROGRAMS: Student matinee of *La Boheme*, Opera "Insights" by staff member Peter Chrisafides, three-week Artist-in-residence appearances in schools by Festival artist, pre-season. AUDITIONS: Principal Artists contact Paulette Haupt-Nolen by sending resume and photo, auditions held nationally each year. APPRENTICE PROGRAM: American Lyric Theatre—three-year program emphasizing the acting disciplines, showcases and roles in main season; Timothy Nolen, Artistic Director. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$17.00. FY 1983-84 OPERATING BUDGET: $656,840. FY 1984-85 OPERATING BUDGET: $700,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 18,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,500. ADDRESS: P.O. Box 425, Glens Falls, NY 12801; (518) 793-3858.

1984 SUMMER SEASON PRODUCTIONS: *La Boheme, The Consul, The Marriage of Figaro.*

METROPOLITAN OPERA

Anthony A. Bliss, General Manager
James Levine, Music Director and Principal Conductor
Joan Ingpen, Assistant Manager
Joseph Volpe, Assistant Manager
Marilyn Shapiro, Assistant Manager
John Dexter, Production Advisor
Richard J. Clavell, Finance Director
Charles Riecker, Artistic Administrator and Tour Director
Michael Bronson, Media Department Director, OPERA America Vice President
Jane Hermann, Presentations Director
Joseph Clark, Technical Director
David M. Reuben, Press and Public Relations Director
Nancy L. Huggin, Systems Development Director
Marcia Lazer, Marketing Director

YEARS IN OPERATION: 100. FOUNDED IN: 1884. PERFORMANCE HOUSE: Metropolitan Opera House; capacity: 3,949. 1984-85 SEASON: 101st Season, presenting 21 operas, in a total of 210 performances. EDUCATION PROGRAMS: Student matinees, final dress rehearsals for elementary through college students; backstage tours for all ages in-

cluding handicapped; Directors rehearsals for students with special interest in arts; score desks; The Met Opera In-school Project and special artists residencies; multiple access programs for blind, visually impaired, and physically disabled; nationwide and metropolitan area school memberships; opera boxes, study guides, filmstrips, and slide sets; teachers in-service courses and workshops; adult lecture series; Met Parks concerts, ensemble productions. AUDITIONS: A young singer must apply in writing to the Auditions Committee consisting of artistic staff. National Council auditions held annually. APPRENTICE PROGRAM: Currently, eleven young artists are on salary and contracted for three years. During that time they receive coaching and lessons with the possibility of taking on specific roles. 1984-85 SINGLE TICKET PRICE RANGE: $13.00-$65.00. FY 1983-84 OPERATING BUDGET: $78,000,000. FY 1984-85 OPERATING BUDGET: $80,000,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 788,969 (including recitals and concerts). 1983-84 EST. TOTAL BROADCAST AUDIENCE: 5-7,000,000 per broadcast (21 broadcasts—radio); 7,000,000 per telecast (7 telecasts—television). ADDRESS: Lincoln Center, New York, NY 10023 (212) 799-3100.

1984-85 SEASON PRODUCTIONS: *Lohengrin, The Tales of Hoffmann, Eugene Onegin, Rigoletto, La Clemenza di Tito, La Boheme, Manon Lescaut, The Barber of Seville, Simon Boccanegra, Elektra, Cosi fan tutte, Aida, Wozzeck, Otello, Ariadne auf Naxos, Porgy and Bess, Die Meistersinger, Ernani, Tosca, Lulu, Parsifal.* NATIONAL TOUR: *Lohengrin, Rigoletto, Simon Boccanegra, Eugene Onegin, La Boheme, Hansel and Gretel, Cosi fan tutte.* PARKS CONCERTS: *Manon Lescaut, Rigoletto.*

NEW YORK CITY OPERA

Beverly Sills, General Director,
OPERA America Board Member
Christopher Keene, Music Director

YEARS IN OPERATION: 40. FOUNDED IN: 1944. PERFORMANCE HOUSE: New York State Theater; capacity: 2,779. 1984-85 SEASON: 40th Season, presenting 18 operas, in a total of 136 performances. EDUCATION PROGRAMS: Students attend open guild rehearsals, seminars available to faculty members. Large in-school performance series in the City. Lectures and seminars are held for subscribers. Several performances sign-language interpreted for the hearing impaired. Opera "paks" with historical background on operas and composers are available to all for a very small fee. AUDITIONS: Sending a resume and a photo to the audition department will result in an audition. Everyone is heard. APPRENTICE PROGRAM: New York City Opera National Company serves as a training ground for young singers learning new roles and for City Opera singers who wish to specialize in a single role for a period of time. 1984-85 SINGLE TICKET PRICE RANGE: $2.40-$35.00. FY 1983-84 OPERATING BUDGET: $11,000,000. FY 1984-85 OPERATING BUDGET: $14,000,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 150,066 at home; 75,000 on tour. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 1,000,000 (television). ADDRESS: Lincoln Center, New York, NY 10023 (212) 870-5600.

1984-85 SEASON PRODUCTIONS: *Akhnaten, The Barber of Seville, La Boheme, Candide, Carmen, Cavalleria Rusticana/I Pagliacci, Lakmé, Madama Butterfly, The Magic Flute, Mefistofele, The Mikado, The Rake's Progress, Rigoletto, La Rondine, Sweeney Todd, La Traviata, Turandot.*

OPERA EBONY

Benjamin Matthews, Artistic Director
Wayne Sanders, Music Director
David Vaughn, Business Manager

YEARS IN OPERATION: 10. FOUNDED IN: 1973. PERFORMANCE HOUSE: Aaron Davis Hall, City College of New York; capacity: 750. 1984-85 SEASON: 11th Season, presenting 1 opera, in a total of 3 performances, plus 2 concerts. AUDITIONS: Contact Wayne Sanders, Opera Ebony. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$25.00. FY 1983-84 OPERATING BUDGET: $75,000. FY 1984-85 OPERATING BUDGET: $108,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,500. ADDRESS: 2109 Broadway #1418, New York, NY 10023 (212) 877-2110.

1984-85 SEASON PRODUCTIONS: *Frederick Douglass* (Dorothy Rudd Moore—world premiere); Concerts: "Salute to Black Broadway", Young Artists Concert.

OPERA THEATRE OF ROCHESTER

Ruth Y. Rosenberg, Artistic Director and Producer
Deborah F. Lattime, Development and Financial Officer

YEARS IN OPERATION: 21. FOUNDED IN: 1962. PERFORMANCE HOUSE: Eastman Theatre; capacity: 3,094. 1984-85 SEASON: 22nd Season, presenting 4 operas, in a total of 8 performances. EDUCATION PROGRAMS: Special performances are given in local hospitals, homes for the aged and at public parks and festivals; workshops are conducted in the schools. AUDITIONS: Contact the company office. APPRENTICE PROGRAM: Young singers perform in one-hour opera excerpt presentations at local hospitals and nursing homes. 1984-85 SINGLE TICKET PRICE RANGE: $6.50-$20.00. FY 1983-84 OPERATING BUDGET: $233,878. FY 1984-85 OPERATING BUDGET: $333,125 (projected). 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,174 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,180. ADDRESS: 530 Powers Building, Rochester, NY 14614 (716) 325-6290.

1984-85 SEASON PRODUCTIONS: *Otello, A Fine Agitation (The Woman Who Dared)* (Zelman Bokser—world premiere) *La Perichole, The Marriage of Figaro.*

SYRACUSE OPERA COMPANY

Robert B. Driver, General/Artistic Director,
OPERA America Board Member
James Caraher, Music Director
Christine J. Day, Managing Director

YEARS IN OPERATION: 11. FOUNDED IN: 1974. PERFORMANCE HOUSES: Crouse-Hinds Concert Theater;

capacity: 2,006. Carrier Theater; capacity: 400. 1984-85 SEASON: 10th Season, presenting 4 operas, in a total of 11 performances. EDUCATION PROGRAMS: Student tickets for all Main Season productions, full performances of one-act operas in elementary and secondary schools; informances for grades 1-12; technical and artistic demonstrations available upon request. Ensemble program provides community outreach; study guides for hearing and visually-impaired. AUDITIONS: By appointment. Auditions in Syracuse, NY, scheduled in late spring. Send resume and request audition. 1984-85 SINGLE TICKET PRICE RANGE: $7.00-$30.00. FY 1983-84 OPERATING BUDGET: $534,457. 1984-85 OPERATING BUDGET: $612,090. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,406 at home; 1,675 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 16,315. ADDRESS: Opera Center, 410 East Willow St., Syracuse, NY 13203 (315) 475-5915.

1984-85 SEASON PRODUCTIONS: *Aida, Don Pasquale, The Marriage of Figaro, The Mikado.*

TRI-CITIES OPERA COMPANY, INC.

Carmen Savoca, Artistic Director
Peyton Hibbitt, Music Director
Gillian M. Porter, Administrative Director

YEARS IN OPERATION: 35. FOUNDED IN: 1949. PERFORMANCE HOUSES: The Forum (Broome Center for the Performing Arts); capacity: 1,519; The Opera Center; capacity: 225. 1984-85 SEASON: 36th Season, presenting 3 operas, in a total of 13 performances. EDUCATION PROGRAMS: Touring Education Program brings 4 varied one-act operas and informative "CloseUps" to schools in New York and Pennsylvania, and one matinee performance of a major production in The Forum. Study guides and activity materials provided. AUDITIONS: Application form sent upon request. Audition scheduled after receipt of completed form and related material (resume, photo, etc.). Contact person is Joanne Ardune. APPRENTICE PROGRAM: The Resident Artist Training Program offers comprehensive class instruction in language, theatrical arts and vocal technique. Two semesters, September-December and January-June. Two TCO Guild Tuition Scholarships awarded annually. 1984-85 SINGLE TICKET PRICE RANGE: $4.00-$16.00. FY 1983-84 OPERATING BUDGET: $460,000. FY 1984-85 OPERATING BUDGET: $530,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 13,707 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,441. ADDRESS: 315 Clinton St., Binghamton, NY 13905 (607) 797-6344.

1984-85 SEASON PRODUCTIONS: *La Traviata, The Marriage of Figaro, Lucia di Lammermoor, Dido and Aeneas.*

NORTH CAROLINA

CHARLOTTE OPERA ASSOCIATION

Bruce A. Chalmers, General Director

YEARS IN OPERATION: 35. FOUNDED IN: 1949. PERFORMANCE HOUSE: Ovens Auditorium; capacity: 2,498. 1984-85 SEASON: 36th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: Through its affiliate, North Carolina Opera, company produces 5 different in-school and community programs. In 1983-84 gave 150 performances. One production is featured as a true "hands-on" experience with school children as chorus, supers, production and technical staff, also promoting, selling and handling box office. Affiliate Artist program also provides education experience. AUDITIONS: Company auditions held in house—November 17, 1984, February 9, 1985, March 30, 1985. Also possible at other times. Contact A.J. Mayhew (704) 333-9319. For North Carolina Opera contact Robert Swedberg (704) 332-6026. APPRENTICE PROGRAM: 5 to 8 young singers are engaged full time on a nine month contract as Artists-in-Residence. Up to four part time singers may also be engaged. They perform in-school programs for North Carolina Opera and may be given comprimario roles or understudy engagements in main season of Charlotte Opera. 1984-85 SINGLE TICKET PRICE RANGE: $7.00-$25.00. FY 1983-84 OPERATING BUDGET: $877,000. FY 1984-85 OPERATING BUDGET: $1,029,654. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,005 at home; 4,000 on tour. 1983-84 ATTENDANCE AT ALL OTHER PERFORMANCES: 75,000. ADDRESS: 110 East Seventh St., Suite 306, Charlotte, NC 28202 (704) 332-7177.

1984-85 SEASON PRODUCTIONS: *Il Trovatore, Samson and Delilah, The Mikado;* North Carolina Opera: *Cinderella, The Magic Flute, The Medium, The Mikado* (on tour).

PIEDMONT OPERA THEATRE, INC.

Norman Johnson, General Director

YEARS IN OPERATION: 7. FOUNDED IN: 1977. PERFORMANCE HOUSE: Roger L. Stevens Center for the Performing Arts; capacity: 1,380. 1984-85 SEASON: 7th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: "Write Your Own Opera"—students create and perform their own work under professional supervision. Also in-school previews of productions and reduced ticket prices for students. AUDITIONS: New York auditions periodically. Auditions in Winston-Salem year-round by appointment. Contact Norman Johnson. APPRENTICE PROGRAM: Advanced opera students at North Carolina School of the Arts sing in chorus, some supporting roles, cover. 1984-85 SINGLE TICKET PRICE RANGE: $4.00-$17.00. FY 1983-84 OPERATING BUDGET: $93,183. FY 1984-85 OPERATING BUDGET: $157,100. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,651 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 3,000. ADDRESS: 610 Coliseum Drive, Winston-Salem, NC 27106 (919) 725-2022.

1984-85 SEASON PRODUCTIONS: *Carmen, Amahl and the Night Visitors, The Barber of Seville.*

OHIO

CINCINNATI OPERA ASSOCIATION
James de Blasis, General Director

YEARS IN OPERATION: 65. FOUNDED IN: 1920. PERFORMANCE HOUSE: Music Hall; capacity: 3,631. 1984-85 SEASON: 65th Season, presenting 6 operas, in a total of 12 performances. EDUCATION PROGRAMS: Nine different programs, each tailored to age and experience level. Performed within 100 mile radius of Cincinnati (Ohio, Indiana, Kentucky, West Virginia). Available 42 weeks. Also, student matinees of Fall/Spring productions and touring production in spring. Performed by ECCO! (Ensemble Company of Cincinnati Opera!). For students, grades 1-12, adult/community groups, college audiences. AUDITIONS: Open auditions for chorus; auditions for roles through agents; ECCO! and Young American Artists Program (YAAP) auditions through application/audition procedure. Application deadlines: YAAP—October 15, ECCO!—February 15. Contact: Cincinnati Opera. APPRENTICE PROGRAM: Young American Artists Program: 8-10 week program for 3-6 singers during summer festival (5 productions June/July). Includes classes in acting, vocal coaching and production. 1984-85 SINGLE TICKET PRICE RANGE: $5.75-$30.75. FY 1983-84 OPERATING BUDGET: $2,200,000 (est.). FY 1984-85 OPERATING BUDGET: $2,300,000 (est.). 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 53,122 (est.) at home; 5,900 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 86,136. 1983-84 EST. TOTAL MEDIA AUDIENCE FOR BROADCAST OF PRODUCTIONS: 54,000 (radio). ADDRESS: 1241 Elm St., Cincinnati, OH 45210 (513) 621-1919.

1984-85 SEASON PRODUCTIONS: *Zaza, Faust, The Gondoliers, Carmen, Lucia di Lammermoor,* musical theater production to be announced, *Aida.*

CLEVELAND OPERA
David Bamberger, General Manager/Artistic Director

YEARS IN OPERATION: 9. FOUNDED IN: 1976. PERFORMANCE HOUSE: State Theatre; capacity: 3,100. 1984-85 SEASON: 9th Season, presenting 3 operas, in a total of 7 performances. EDUCATION PROGRAMS: Company presents outreach programs at many schools; singer and accompanist perform, demonstrate staging and make-up techniques. Also Lecture/Informances with singers and accompanist for general public and students. Annual student matinee performance for Cleveland Public Schools. AUDITIONS: Send resume and photo to Casting Department. APPRENTICE PROGRAM: The Associate Artist Program provides singers from Greater Cleveland area with an opportunity to perform extensively in school and community performances, and, when appropriate, in the subscription season. 1984-85 SINGLE TICKET PRICE RANGE: $5.00-$30.00. FY 1983-84 OPERATING BUDGET: $816,200. FY 1984-85 OPERATING BUDGET: $1,060,735. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,148 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 30,000. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 100,000 (radio). ADDRESS: 1438 Euclid Avenue, Cleveland, OH 44115 (216) 575-0903.

1984-85 SEASON PRODUCTIONS: *Die Fledermaus, Aida, The Elixir of Love.*

OPERA/COLUMBUS
Michael Harrison, General Manager and Artistic Director

YEARS IN OPERATION: 3. FOUNDED IN: 1981. PERFORMANCE HOUSES: Ohio Theatre (past 3 years); capacity: 2,897. Palace Theatre (beginning 1984-85 season); capacity: 2,757. 1984-85 SEASON: 4th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: 1) Artists-in-the-Schools: Program presented to Elementary-High School aged children as an introduction to opera; 2) tour of Rossini's *The Marriage Contract*—presented to general public by appointment; 3) The Festival Singers—singing group used for promotion and marketing; 4) Opera Informances—Pre-opera lectures, 3 per opera. AUDITIONS: Several audition days are scheduled in Columbus and New York. Information is sent out via letters, newspapers, TV and radio. All may audition. Auditions are also scheduled on a per call basis. (When convenient for Artistic Director and auditionee.) Contact person: Michael Harrison or Lisa Stromeier at 614-461-8101. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$32.00. FY 1983-84 OPERATING BUDGET: $574,000. FY 1984-85 OPERATING BUDGET: $610,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 12,883 at home; 350 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 17,453. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 60,000 (radio). ADDRESS: Suite 314, 121 East State Street, Columbus, OH 43215 (614) 461-8101 or 461-0022.

1984-85 SEASON PRODUCTIONS: *Un Ballo in Maschera, Romeo et Juliette, La Boheme.*

TOLEDO OPERA ASSOCIATION
David Bamberger, Acting Artistic Director
Johan van der Merwe, Music Director
Richard A. Carlson, Business Manager

YEARS IN OPERATION: 25. FOUNDED IN: 1959. PERFORMANCE HOUSE: Toledo Masonic Auditorium; capacity: 2,433. 1984-85 SEASON: 26th Season, presenting 4 operas, in a total of 6 performances. EDUCATION PROGRAMS: 2 opera workshops before each opera. Artist-in-Residence, Toledo Public Schools, working with elementary level. Also Junior Opera Guild. AUDITIONS: Contact Toledo Opera Association, attn. Johna van der Merwe. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$22.00. FY 1983-84 OPERATING BUDGET: $400,000+. FY 1984-85 OPERATING BUDGET: $400,000+. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 9,044 (est.). ADDRESS: Common Space, 1700 N. Reynolds Road, Toledo, OH 43615 (419) 531-5511.

1984-85 SEASON PRODUCTIONS: *The Barber of Seville, Aida, The Elixir of Love, H.M.S. Pinafore.*

OKLAHOMA

TULSA OPERA, INC.
Edward C. Purrington, General Director, OPERA America Board Member

YEARS IN OPERATION: 36. FOUNDED IN: 1948. PERFORMANCE HOUSE: Chapman Music Hall; capacity: 2,400. 1984-85 SEASON: 37th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Children's Opera Workshops, Gifted/Talented Career Days, Programs for Hearing Impaired/Deaf, "Look-In" for school aged children, "OPERA/IMPACT"—adult education, shopping center programs, teacher workshops, Pre-curtain Highlights, in-school lecture/demonstrations, docents. AUDITIONS: Submit photo and resume to General Director. Call Production Manager to schedule auditions in Tulsa and to find out about auditions in New York. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$45.00. FY 1983-84 OPERATING BUDGET: $1,122,000. FY 1984-85 OPERATING BUDGET: $1,270,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 18,976 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: 1610 S. Boulder, Tulsa, OK 74119 (918) 582-4035.

1984-85 SEASON PRODUCTIONS: *Carmen, Tosca, The Merry Widow.*

OREGON

EUGENE OPERA!
James Toland, General Manager
Philip Bayles, Artistic Director

YEARS IN OPERATION: 9. FOUNDED IN: 1975. PERFORMANCE HOUSES: Hult Center for the Performing Arts, Silva Concert Hall; capacity: 2,500. Hult Center for the Performing Arts, Soreng Theatre; capacity: 500. 1984-85 SEASON: 9th Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: One of the operas is chosen to be presented in excerpted version lasting one hour to high school students with a brief narration prior to the performance. AUDITIONS: Contact Carol Roe, Administrative Assistant; auditions may be held at almost any time if the artist comes to Eugene; yearly auditions are held in New York, usually in the late fall. 1984-85 SINGLE TICKET PRICE RANGE: $5.50-$35.50. FY 1983-84 OPERATING BUDGET: $358,000. FY 1984-85 OPERATING BUDGET: $400,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 11,000 at home. ADDRESS: P.O. Box 11200, Eugene, OR 97440 (503) 485-3985.

1984-85 SEASON PRODUCTIONS: *Faust, Cinderella, Tosca.*

PORTLAND OPERA ASSOCIATION, INC.
Robert Bailey, Executive Director

YEARS IN OPERATION: 33. FOUNDED IN: Incorporated in 1965. PERFORMANCE HOUSE: Portland Civic Auditorium; capacity: 3,000. 1984-85 SEASON: 34th Season, presenting 4 operas, in a total of 12 performances. EDUCATION PROGRAMS: Students of all age groups attend dress rehearsals; Previews by distinguished lecturer prior to performances; introductory show with singers and pianist/performer presented throughout the state; full-scale one-act operas toured for young audiences with piano; college campus previews; Lecture-demonstrations at schools; In-School project; residency in local school to facilitate student created productions; full performances for adults and handicapped in community; Lecture-demonstrations and lectures in community; summer outdoor park performances. AUDITIONS: Contact Robert Bailey, Executive Director. 1984-85 SINGLE TICKET PRICE RANGE: $14.00-$28.00 (Box $44.00). FY 1983-84 OPERATING BUDGET: $1,374,835. FY 1984-85 OPERATING BUDGET: $1,500,000 (est.). 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 29,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 10,000. ADDRESS: 1530 S.W. Second Avenue, Portland, OR 97201 (503) 241-1407.

1984-85 SEASON PRODUCTIONS: *The Barber of Seville, Carmen, Un Ballo in Maschera, Martha.*

PENNSYLVANIA

OPERA COMPANY OF PHILADELPHIA
Margaret Anne Everitt, General Director
Tibor Katona, European Advisor

YEARS IN OPERATION: 9. FOUNDED IN: 1975. PERFORMANCE HOUSE: Academy of Music; capacity: 2,818. 1984-85 SEASON: 10th Season, presenting 5 operas, in a total of 10 performances. EDUCATION PROGRAMS: "Arts From the Inside Out" for elementary school students; special programs for high school and college students as well as adults and senior citizens. Pre-opera lectures for students and adults. AUDITIONS: 1. Opera Company of Philadelphia/Luciano Pavarotti International Voice Competition (send letter to Competition Director); 2. Auditions are held periodically, with arrangements made through managements. APPRENTICE PROGRAM: "Plan Artists" study major roles, sing minor roles, perform in chorus and at outreach programs. Production and administrative internships are also available. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$100.00. FY 1983-84 OPERATING BUDGET: $3,000,000. FY 1984-85 OPERATING BUDGET: $3,500,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 24,869 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 6,305. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 7,000,000 (television). ADDRESS: 1500 Walnut St., Suite 1300, Philadelphia, PA 19102 (215) 732-5811.

1984-85 SEASON PRODUCTIONS: *La Boheme, Macbeth, Il Barbiere di Siviglia, La Damnation de Faust, Manon Lescaut.*

THE PENNSYLVANIA OPERA THEATER

Barbara Silverstein, Artistic Director
Diane L. Spivey, Managing Director

YEARS IN OPERATION: 9. FOUNDED IN: 1975. PERFORMANCE HOUSE: Walnut Street Theatre; capacity: 1,052. 1984-85 SEASON: 10th Season, presenting 3 operas, in a total of 12 performances. EDUCATION PROGRAMS: Outreach program to senior citizen's centers, community groups, businesses, and schools throughout the Delaware Valley, presented all year long. Intensive education project, "Opera Behind the Scenes," carried out at several area public schools, providing students with a hands-on experience in learning about the creation and production of opera, while teaching them basic arts concepts. AUDITIONS: Send resume and recent photograph to Auditions, c/o The Pennsylvania Opera Theater. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$30.00. FY 1983-84 OPERATING BUDGET: $427,072. FY 1984-85 OPERATING BUDGET: $694,562. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 2,500. ADDRESS: PNB Building, Suite 1800, 1345 Chestnut St., Philadelphia, PA 19107 (215) 972-0904.

1984-85 SEASON PRODUCTIONS: *The Sibyl* (Vincent Persichetti—world premiere), *The Italian Girl in Algiers, Rigoletto.*

PITTSBURGH OPERA, INC.

Tito Capobianco, General Director

YEARS IN OPERATION: 46. FOUNDED IN: 1938. PERFORMANCE HOUSE: Heinz Hall for the Performing Arts; capacity: 2,847. 1984-85 SEASON: 46th Season, presenting 6 operas, in a total of 12 performances. EDUCATION PROGRAMS: Pre-performance lectures in schools and libraries; full performances; excerpt performances; Opera in the Parks; student dress rehearsals. AUDITIONS: Scheduled auditions are held each spring. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$32.00. FY 1983-84 OPERATING BUDGET: $1,369,685. FY 1984-85 OPERATING BUDGET: $2,140,600. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 28,734 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 4,247. ADDRESS: 600 Penn Avenue, Pittsburgh, PA 15222 (412) 281-0912.

1984-85 SEASON PRODUCTIONS: *La Battaglia di Legnano* (Verdi—American professional premiere), *Don Giovanni, Manon, Madama Butterfly, La Traviata, Adriana Lecouvreur.*

SOUTH CAROLINA

SPOLETO FESTIVAL U.S.A.

Philip Semark, General Manager
Gian Carlo Menotti, Artistic Director
Christian Badea, Music Director

YEARS IN OPERATION: 8. FOUNDED IN: 1977. PERFORMANCE HOUSES: Gaillard Municipal Auditorium; capacity: 2,734; Dock Street Theatre; capacity: 463; Garden Theatre; capacity: 450. SUMMER 1984 SEASON: 8th Season, presenting 4 operas, in a total of 18 performances. EDUCATION PROGRAMS: Outreach programs to city schools. AUDITIONS: Held in New York City throughout the year. Contact the General Manager. APPRENTICE PROGRAM: Apprentice programs for orchestra players, production and administrative trainees. 1984-85 SINGLE TICKET PRICE RANGE: $3.00-$30.00. FY 1983-84 OPERATING BUDGET: $2,880,000. FY 1984-85 OPERATING BUDGET: not available. SUMMER 1983 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 19,175 at home. SUMMER 1983 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 68,253. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 6-8 million (radio). ADDRESS: P.O. Box 157, Charleston, SC 29402 (803) 722-2764.

1984 SUMMER SEASON PRODUCTIONS: *Arlecchinata/Livietta e Tracollo, The Merry Widow, Juana, La Loca, Ariadne auf Naxos.*

TENNESSEE

CHATTANOOGA OPERA ASSOCIATION

Dean Corey, General Manager
Robert Carter Austin, Artistic Advisor

YEARS IN OPERATION: 41. FOUNDED IN: 1944. PERFORMANCE HOUSE: Tivoli Theatre; capacity: 1,615. 1984-85 SEASON: 41st Season, presenting 3 operas, in a total of 6 performances. EDUCATION PROGRAMS: "Operas Tell Stories", reduced group student tickets; lectures for adults. AUDITIONS: Contact Robert Carter Austin, Artistic Advisor. 1984-85 SINGLE TICKET PRICE RANGE: $6.50-$20.00. FY 1983-84 OPERATING BUDGET: $205,400. FY 1984-85 OPERATING BUDGET: $275,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 5,162 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,000. ADDRESS: 8 Patten Parkway, Chattanooga, TN 37402 (615) 267-8583.

1984-85 SEASON PRODUCTIONS: *Tosca, Hansel and Gretel, I Pagliacci.*

OPERA MEMPHIS

Desiree Rukendorfer, Business Manager

YEARS IN OPERATION: 28. FOUNDED IN: 1956. PERFORMANCE HOUSE: Orpheum Theater; capacity: 2,400. 1984-85 SEASON: 29th Season, presenting 2 operas, in a total of 4 performances, plus one concert. EDUCATION PROGRAMS: Christmas show to city school children. Spring show to county school children. Both shows to nearby towns in Arkansas, Mississippi and West Tennessee. AUDITIONS: Contact General Director, Opera Memphis. APPRENTICE PROGRAM: Use interns in all areas of operations. 1984-85 SINGLE TICKET PRICE RANGE: $5.00-$25.00. FY 1983-84 OPERATING BUDGET: $500,000. FY 1984-85 OPERATING BUDGET: $430,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 7,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 35,000. ADDRESS: MSU Station, Memphis, TN 38152 (901) 454-2706.

1984-85 SEASON PRODUCTIONS: *Lucia di Lammermoor, Madama Butterfly,* Leontyne Price concert.

TEXAS

THE DALLAS OPERA

Plato Karayanis, General Director, OPERA America Treasurer

Nicola Rescigno, Artistic Director

YEARS IN OPERATION: 28. FOUNDED IN: 1957. PERFORMANCE HOUSE: Music Hall in Fair Park; capacity: 3,420; Majestic Theater; capacity: 1,568. 1984-85 SEASON: 28th Season, presenting 7 operas, in a total of 26 performances. EDUCATION PROGRAMS: Teacher training, slide lectures, and four special two-hour productions of "La Traviata" for grades 4-7; Puppet Opera Theater for grades K-3, special rates to evening performances for high school use; High Noon Opera presents four kinds of programs for children K-12, college aged and adults; Opera Insights gives previews of operas for adults. AUDITIONS: Singers may request an audition by mailing their resume, photo, bio and review extracts to Ms. Charlotte Schumacher at The Dallas Opera. 1984-85 SINGLE TICKET PRICE RANGE: $6.00-$50.00. FY 1983-84 OPERATING BUDGET: $3,591,064. FY 1984-85 OPERATING BUDGET: $4,835,894. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 57,476 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 65,000. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 2,000,000 (radio). ADDRESS: 1925 Elm St., Suite 400, Dallas, TX 75201 (214) 747-8600.

1984-85 SEASON PRODUCTIONS: *La Traviata, Siegfried, Cosi fan tutte, Il Trovatore, The Rape of Lucretia, Maestro di Cappella/La Cambiale di Matrimonio.*

FORT WORTH OPERA ASSOCIATION

Dwight Bowes, General Director

YEARS IN OPERATION: 38. FOUNDED IN: 1946. PERFORMANCE HOUSES: Tarrant County Convention Center Theater; capacity: 3,054; William Edrington Scott Theater; capacity: 493. 1984-85 SEASON: 39th Season, presenting 4 operas, in a total of 8 performances. EDUCATION PROGRAMS: Southwestern Opera Theater (Education Division of Fort Worth Opera) presents special performances of one-act operas for students of all ages as well as revues for other community groups (1984-85: Seymour Barab's *Fair Means or Fowl* and Mozart's *Impresario*); touring six to eight weeks in January, February, March, 1985. Also, staff or guest lecturer presents lecture-demonstrations and previews one week prior to each major production, and at theater on evening/day of performance. AUDITIONS: By appointment, contact General Director. 1984-85 SINGLE TICKET PRICE RANGE: $5.00-$30.00. FY 1983-84 OPERATING BUDGET: $1,098,156. FY 1984-85 OPERATING BUDGET: $1,300,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES: 20,325. ADDRESS: 3505 West Lancaster, Fort Worth, TX 76107 (817) 731-0833.

1984-85 SEASON PRODUCTIONS: *Die Fledermaus, Manon Lescaut, The Postman Always Rings Twice, Aida.*

HOUSTON GRAND OPERA

David Gockley, General Director, Opera America Vice President

John DeMain, Music Director

YEARS IN OPERATION: 29. FOUNDED IN: 1955. PERFORMANCE HOUSES: Jones Hall for the Performing Arts; capacity: 2,893. Miller Outdoor Theatre; capacity: 10,000. 1984-85 SEASON: 30th Season, presenting 8 operas, in a total of 33+ performances. EDUCATION PROGRAMS: Special docent educational program. Student matinees for elementary school students in Jones Hall; touring affiliate, Texas Opera Theater, provides full performances and informances in schools; Spring Opera Festival—free performances of fully staged operas in the park for the general public. AUDITIONS: Contact Patricia Houk, Houston Opera Studio. APPRENTICE PROGRAM: Houston Opera Studio is an apprentice program in conjunction with the University of Houston that offers young singers vocal training, classes in movement and diction. 1984-85 SINGLE TICKET PRICE RANGE: $6.50-$55.50. FY 1983-84 OPERATING BUDGET: $12,300,000. FY 1984-85 OPERATING BUDGET: $12,600,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 105,168 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 5,745. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 186,200 (radio). ADDRESS: 615 Louisiana St., Houston, TX 77002 (713) 546-0200.

1984-85 SEASON PRODUCTIONS: *Akhnaten* (Glass—American premiere), *The Flying Dutchman, Madame Butterfly, The Magic Flute, Eugene Onegin, La Traviata,* Houston Opera Studio Production T.B.A., Spring Opera Festival Production T.B.A.

TEXAS OPERA THEATER

M. Jane Weaver, General Manager
Daniel Lipton, Principal Conductor/Music Director

YEARS IN OPERATION: 11. FOUNDED IN: 1974. 1984-85 SEASON: 12th Season, presenting 2 operas, in a total of 55-60 performances on tour. EDUCATION PROGRAMS: Abbreviated student matinee operas, (full productions with piano) opera previews, puppet shows, music-theater games, make-up demonstrations, auditions critiques, opera/broadway workshop, operetta programs, one-act operas. AUDITIONS: Annual auditions in the fall, by application. Contact J. Keoni Robinson. APPRENTICE PROGRAM: Texas Opera Theater provides performing experiences for young singers, directors, designers and conductors. FY 1983-84 OPERATING BUDGET: $1,439,761. FY 1984-85 OPERATING BUDGET: $1,571,000 (est.). 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 1,600 at home; 49,500 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 45,100. ADDRESS: 401 Louisiana, Suite 720, Houston, TX 77002 (713) 546-0290.

1984-85 SEASON PRODUCTIONS: *La Traviata, The Barber of Seville* (Main Company); *Chanticleer, It's for the Birds* (world premiere), *A Little Light Music* (Residency Troupe).

UTAH

UTAH OPERA COMPANY

Glade Peterson, General Director
Claudia Flandro Ward, Assistant Director

YEARS IN OPERATION: 7. FOUNDED IN: 1976. PERFORMANCE HOUSE: Capitol Theatre; capacity: 1,947. 1984-85 SEASON: 6th Season, presenting 4 operas, in a total of 15 performances. EDUCATION PROGRAMS: During 1983-84 company performed 110 programs reaching over 120 schools and approximately 65,000 students throughout the state of Utah. Secondary program: "Arias & Excerpts", short excerpts from many different operas, some in the original language, others in English, fully costumed and staged with piano accompaniment. Elementary program: children's opera, sung in English fully costumed and staged with piano accompaniment. AUDITIONS: Contact Glade Peterson or call business office to schedule appointment and receive information about out-of-state auditions. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$30.00. FY 1983-84 OPERATING BUDGET: $900,000. FY 1984-85 OPERATING BUDGET: $1,000,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 27,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 71,000. ADDRESS: 50 West Second South, Salt Lake City, UT 84101 (801) 534-0842.

1984-85 SEASON PRODUCTIONS: *Faust, Amahl and the Night Visitors, Il Trovatore, The Merry Widow*

VIRGINIA

VIRGINIA OPERA ASSOCIATION

Peter Mark, General Director
David Kleiser, General Manager

YEARS IN OPERATION: 10. FOUNDED IN: 1974. PERFORMANCE HOUSES: Norfolk Center Theater; capacity: 1,736; Virginia Center for the Performing Arts; capacity: 1,971. 1984-85 SEASON: 10th Season, presenting, 4 operas, in a total of 23 performances. EDUCATION PROGRAMS: BUFFA! tour to schools; Night at the Opera open to elementary, secondary, and college students; student discount subscription and single tickets available; student matinees attended by elementary and high school students; Docent in-schools programs; opera previews; informances. AUDITIONS: Send resume, photograph and letter of recommendation to Lori Green, Artistic Administrator. APPRENTICE PROGRAM: BUFFA! A comic introduction to opera that tours to schools, regionally and statewide. 1984-85 SINGLE TICKET PRICE RANGE: $10.50-$31.00. FY 1983-84 OPERATING BUDGET: $1,750,000. FY 1984-85 OPERATING BUDGET: $2,240,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 42,000 at home; 8,000 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 114,400. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 163,000 (radio). ADDRESS: P.O. Box 625, Norfolk, VA 23501 (804) 627-9545; or 422 East Franklin Street, Richmond, VA 23219 (804) 644-8168.

1984-85 SEASON PRODUCTIONS: *The Marriage of Figaro, Amahl and the Night Visitors, Madama Butterfly, Harriet Tubman* (Musgrave—world premiere).

WOLF TRAP OPERA COMPANY

Carol V. Harford, President, Wolf Trap Foundation
Roger Brunyate, Artistic Director, Wolf Trap Opera Company
Richard Woitach, Music Director, Wolf Trap Opera Company
Hal France, Resident Conductor, Wolf Trap Opera Company

YEARS IN OPERATION: 14. FOUNDED IN: 1971. PERFORMANCE HOUSES: Filene Center II; capacity: 6,808; The Barns of Wolf Trap; capacity: 350. 1984-85 SEASON: 14th Season, presenting 5 operas, in a total of 13 performances. EDUCATION PROGRAMS: Two one-act operas (Walton's *The Bear* and Donizetti's *Rita*) for the children's Theatre-in-the-Woods; double bill of the same one-acts at Post Office Pavillion; master classes in acting with Rhoda Levine, master classes in diction with Craig Rutenburg; intern program in technical theater, stage management, costume coordination; pr/marketing. AUDITIONS: National auditions held in December and early January in 6 major cities. Contact Administrator for audition applications in early fall. APPRENTICE PROGRAM: Wolf Trap Opera Company is a resident ensemble of artists who have already begun to establish careers. The eight-week residency includes performance, movement/acting, music and language coaching on the advanced level. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$100.00. FY 1983-84 OPERATING BUDGET: $150,000. FY 1984-85 OPERATING BUDGET: $201,000. SUMMER 1983 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,500. SUMMER 1983 TOTAL ATTEND-

ANCE AT ALL OTHER PERFORMANCES: 600. ADDRESS: 1624 Trap Road, Vienna VA 22180 (703) 255-1935.

SUMMER 1984 SEASON PRODUCTIONS: *The Coronation of Poppea, Albert Herring, A Little Night Music, The Bear, Rita.*

WASHINGTON

SEATTLE OPERA ASSOCIATION

Speight Jenkins, General Director

YEARS IN OPERATION: 20. FOUNDED IN: 1964. PERFORMANCE HOUSE: Seattle Opera House; capacity: 3,017. 1984-85 SEASON: 21st Season, presenting 5 operas, in a total of 25 performances; Pacific Northwest Wagner Festival: 1984—1 performance of each of 4 operas; 1985—3 performances of 1 opera. EDUCATION PROGRAMS: Community Outreach productions throughout Washington State communities. 100 education and touring programs in 45 communities; matinees and performances and backstage tours for elementary-college students; dress rehearsals for secondary-college students and adults; previews for schools and adults. One-act operas and musical theater pieces statewide through Washington State Cultural Enrichment Program. Education Seminars/Workshops for teachers, students and opera lovers preceding each opera. Seattle Opera Service in Schools volunteer program. Active Education and Audience Development committees. Slide presentations available. AUDITIONS: Contact Michael Mitchell, Associate Conductor. 1984-85 SINGLE TICKET PRICE RANGE: $8.00-$44.00 (Main Season); $19.00-$80.00 (Wagner Festival). FY 1983-84 OPERATING BUDGET: $4,018,155. FY 1984-85 OPERATING BUDGET: $4,607,150. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 80,555 (est.) at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 41,215 (est.). ADDRESS: P.O. Box 9248, Seattle, WA 98109 (206) 447-4700.

1984-85 SEASON PRODUCTIONS: *The Ballad of Baby Doe, Tannhäuser, L'Elisir d'Amore, La Boheme, Jenufa*; PACIFIC NORTHWEST WAGNER FESTIVAL: 1984—one cycle of complete *Der Ring des Nibelungen* in German; 1985—3 performances of a new production of *Die Walküre.*

WISCONSIN

FLORENTINE OPERA COMPANY OF MILWAUKEE

John Gage, General Manager,
OPERA America Board Member
Joseph Rescigno, Artistic Advisor

YEARS IN OPERATION: 51. FOUNDED IN: 1933. PERFORMANCE HOUSE: Performing Art Center, Uihlein Hall; capacity: 2,219. 1984-85 SEASON: 52nd Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Wisconsin Opera Theater—In school tour, January and February, 1985. "Everything You Know About Opera But Never Knew You Knew"; 4 singers, 2 actors, 1 pianist. AUDITIONS: New York, May 1985; Milwaukee, May 1985. By appointment only. (414) 273-1474; Attn: Carol Harrison. 1984-85 SINGLE TICKET PRICE RANGE: $7.50-$50.00. FY 1983-84 OPERATING BUDGET: $799,570. FY 1984-85 OPERATING BUDGET: $915,500. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 17,500 (est.) at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 6,500. ADDRESS: 750 N. Lincoln Memorial Drive, Milwaukee, WI 53202 (414) 273-1474.

1984-85 SEASON PRODUCTIONS: *Aida, Abduction from the Seraglio, The Merry Widow.*

PUERTO RICO

OPERA DE CAMARA

Luis Pereira, General Director/Artistic Director
Angelo Toro, Administrative Director

YEARS IN OPERATION: 7. FOUNDED IN: 1977. PERFORMANCE HOUSE: The Company tours to several different houses. 1984-85 SEASON: 7th Season, presenting 5 operas (1 double bill, 1 triple bill), in a total of approximately 20 performances. EDUCATION PROGRAMS: "Juguemos A La Opera" (Let's Play Opera)—educational program for children 5-11 years old with human "muppet soprano" and distribution of printed educational material. Workshop/conferences before performances at auditoriums. AUDITIONS: By invitation or by contacting artistic director for an appointment. 1984-85 SINGLE TICKET PRICE RANGE: Mostly free to audience (performance fee paid by sponsor). FY 1983-84 OPERATING BUDGET: $92,900. FY 1984-85 OPERATING BUDGET: not available. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 2,500 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 6,000. ADDRESS: P.O. Box 25542 U.P.R. Station, Rio Piedras, P.R. 00931 (809) 755-6433.

1984-85 SEASON PRODUCTIONS: *La Voz Humana/ El Teléfono, La Mesonera Y El Arriero/El Majo Y La Italiana Fingida/La Consulta.*

CANADA

CALGARY OPERA ASSOCIATION

Brian M. Hanson, General Manager

YEARS IN OPERATION: 12. FOUNDED IN: 1972. PERFORMANCE HOUSE: Southern Alberta Jubilee Auditorium; capacity: 2,719. 1984-85 SEASON: 13th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Young artists, conductors and directors understudy main casts and perform matinees for elementary and secondary students; tour to approximately 80 city and rural schools with abridged operas. AUDITIONS: By appointment.

1984-85 SINGLE TICKET PRICE RANGE: $5.00-$32.00. FY 1983-84 OPERATING BUDGET: $1,011,334. 1984-85 OPERATING BUDGET: $1,110,618. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 17,058 at home. ADDRESS: #3-6025 12 St. SE, Calgary, Alberta T2H 2K1 (403) 252-9905.

1984-85 SEASON PRODUCTIONS: *Don Pasquale, Cavalleria Rusticana/I Pagliacci, Otello.*

CANADIAN OPERA COMPANY

Lotfi Mansouri, General Director,
OPERA America Board Member

YEARS IN OPERATION: 34. FOUNDED IN: 1950. PERFORMANCE HOUSE: O'Keefe Centre for the Performing Arts; capacity: 3,167. 1984-85 SEASON: 34th Season, presenting 7 operas, in a total of 50 performances. EDUCATION PROGRAMS: Student preview programs; adult education lecture series; in-school performances under Prologue for the Performing Arts; community residency programs through the Canadian Opera Company Ensemble. AUDITIONS: Regional auditions are held in four Canadian cities each fall for the Canadian Opera Company Ensemble. APPRENTICE PROGRAM: Canadian Opera Company Ensemble—a year-round company of young Canadian singers. 1984-85 SINGLE TICKET PRICE RANGE: $14.50-$75.00. FY 1983-84 OPERATING BUDGET: $8,565,000. FY 1984-85 OPERATING BUDGET: $9,136,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 101,153 at home; 10,000 on tour. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 100,000. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 2,500,000 (radio); 250,000 (television). ADDRESS: 417 Queen's Quay West, Toronto, Ontario M5V 1A2 (416) 363-6671.

1984-85 SEASON PRODUCTIONS: *Il Trovatore, Tosca, Candide, Faust, The Barber of Seville, Die Meistersinger von Nürnberg, The Rake's Progress.*

MANITOBA OPERA ASSOCIATION

Irving Guttman, Artistic Director
Bruce H. Lang, Administrative Director

YEARS IN OPERATION: 12. FOUNDED IN: 1969. PERFORMANCE HOUSE: Centennial Concert Hall; capacity: 2,119. 1984-85 SEASON: 13th Season, presenting 3 operas, in a total of 9 performances. EDUCATION PROGRAMS: Opera in the Schools—presentation of Gilbert and Sullivan's "HMS Pinafore" for grades K-12. AUDITIONS: Contact Artistic Director Irving Guttman, c/o Association Office. 1984-85 SINGLE TICKET PRICE RANGE: $6.00-$35.00. FY 1983-84 OPERATING BUDGET: $829,325. FY 1984-85 OPERATING BUDGET: $909,815. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 16,000 at home. 1983-84 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 15,000. ADDRESS: 121-555 Main St., Winnipeg, Manitoba R3B 1C3 (204) 942-7479.

1984-85 SEASON PRODUCTIONS: *Cavalleria Rusticana/I Pagliacci, Faust, La Forza del Destino.*

NATIONAL ARTS CENTRE CORPORATION

Franco Mannino, Artistic Director & Principal Conductor
Costa Pilavachi, Director, Music Department
Joanne Morrow, Administrator, Music Department

YEARS IN OPERATION: 16. FOUNDED IN: 1969. PERFORMANCE HOUSE: Opera House of the National Arts Centre; capacity: 2,133. 1984-85 SEASON: 14th Season, presenting 1 opera, in a total of 6 performances. AUDITIONS: By appointment. 1984-85 SINGLE TICKET PRICE RANGE: $10.00-$27.50. FY 1983 OPERATING BUDGET: $1,200,000. FY 1984 OPERATING BUDGET: $750,000. SUMMER 1983 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 20,878 at home. SUMMER 1983 TOTAL ATTENDANCE AT ALL OTHER PERFORMANCES: 1,942. SUMMER 1983 EST. TOTAL BROADCAST AUDIENCE: 20,000 (radio); 266,000 (television). ADDRESS: P.O. Box 1534, Station B, Ottawa, Ontario K1P 5W1 (613) 996-5051.

SUMMER 1984 SEASON PRODUCTIONS: *The Merry Widow* (Canadian Opera Company Production), *Rigoletto* (in concert).

L'OPÉRA DE MONTRÉAL

Jacques Langevin, General Director
Jean-Paul Jeannotte, Artistic Director

YEARS IN OPERATION: 4. FOUNDED IN: 1980. PERFORMANCE HOUSE: Place des Arts; capacity: 2,871. 1984-85 SEASON: 5th Season, presenting 4 operas, in a total of 27 performances. AUDITIONS: L'Atelier de L'Opéra de Montréal—c/o Mme Yvonne Goudreau. APPRENTICE PROGRAM: Auditions opened to young Canadians will take place in September 1984. The workshop will have a 32-week season starting November 1984. 1984-85 SINGLE TICKET PRICE RANGE: $13.00-$38.00. FY 1983-84 OPERATING BUDGET: $3,700,000. FY 1984-85 OPERATING BUDGET: $4,360,000. 1983-84 TOTAL ATTENDANCE AT ALL FULLY STAGED PERFORMANCES WITH ORCHESTRA: 75,500 at home. 1983-84 EST. TOTAL BROADCAST AUDIENCE: 4,000,000 (television). ADDRESS: 1157 rue Sainte-Catherine est, Montréal, Québec H2L 2G8 (514) 521-5577.

1984-85 SEASON PRODUCTIONS: *Il Barbiere di Siviglia, La Traviata, La Boheme, Salome.*

VANCOUVER OPERA ASSOCIATION

Brian McMaster, Artistic Director
Valerie Beale, General Manager

YEARS IN OPERATION: 25. FOUNDED IN: 1960. PERFORMANCE HOUSE: Queen Elizabeth Theatre; capacity: 2,823. 1984-85 SEASON: 25th Season, presenting 4 operas, in a total of 16 performances. EDUCATION PROGRAMS: 120 performances of a one-hour mini-version of a standard work in English, for grades 3-7. Also previews of upcoming productions before and during performance week. Master classes as arranged. AUDITIONS: Annually. Resumes should be directed to Mrs. Joan Voisine, Artistic Administrator. 1984-85 SINGLE TICKET PRICE RANGE: $16.00-$42.00. FY 1983-84 OPERATING BUDGET: $1,900,000. FY 1984-85

OPERATING BUDGET: $2,500,000 (Canadian). 1983-84 ATTENDANCE FIGURES: not available. ADDRESS: 548 Cambie Street, Vancouver, B.C. V6B 2N7 (604) 682-2871.

1984-85 SEASON PRODUCTIONS: *A Masked Ball, I Puritani, Eugene Onegin, Cosi fan tutte.*

VENEZUELA

OPERA METROPOLITANA, A.C.
Guillermo Feo Calcaño, Executive President
Lorenzo Gonzalez Izquierdo, General Manager
Luis Pereira, Artistic Coordinator

YEARS IN OPERATION: 9. FOUNDED IN: 1976. PERFORMANCE HOUSE: Teatro Municipal; capacity: 1,346. 1984-85 SEASON: 9th Season, presenting 4 operas, in a total of 8 performances. EDUCATION PROGRAMS: Centro Escuela de Opera de Caracas is the educational arm of Opera Metropolitana, A.C. AUDITIONS: By appointment, the year round in Caracas, and periodically in New York City. APPRENTICE PROGRAM: Caracas Opera Center is a training program for young Venezuelan singers. The school gives periodic productions of scenes, with piano as well as full-scale opera at the Municipal Theater. ADDRESS: Edificio Catuche, Pent House—Parque Central, Apartado Postal 4403, Caracas 1010, Venezuela, South America; Telephone: 571.06.45.

1984-85 SEASON PRODUCTIONS: *The Consul, Le Villi, The Old Maid and the Thief, Il Trittico.*